SIXTEEN PAGES.

THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

New Series { Volume VI. Whole No. 134. NEW YORK: SATURDAY, JULY 23, 1881. Price Ten Cents.

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A caricature often conveys a better idea of a personage than the most careful portrait; and the capital caricature herewith of Irving, the great English actor, has this peculiarity. Those who know him well will see his most prominent characteristics reproduced in our artist's clever sketch. Those who do not know him will see him as he is in this picture. Irving's mannerisms of speech are well known. They are as quaint as were those of Macready, and, like Macready's, come from a strong individuality. His personal appearance is equally unique. His long hair, bushy eyebrows, lank face, and long, thin figure, which seem at first obstacles to his success upon the stage, become points for the admiration of the British public when backed by the inspiration of his genius and his thorough knowledge of his art. If Irving were not a really great actor his physique would be a disadvantage. Now he triumphs in spite of it.

Professional Doings.

—Manager R. E. Stevens is in town.

—Alice Harrison is resting in this city.

—J. H. Haverly is *en route* to Colorado.

—John E. Warner arrived in town Tuesday.

—James W. Morrissey has gone to Chicago.

—Harry Crisp has returned from White Lake.

—Fred Paulding thinks well of his new plays.

—Gulick calls his comedy Furnished Rooms.

—Milnes Levick has left Mary Anderson's company.

—Charles L. Davis is recovering from a sunstroke.

—George Zebold is enjoying the races at Saratoga.

—Harry Wall is recuperating up among the Catskills.

—George Hoey is at his father's Long Branch villa.

—The Wallack's Theatre properties have been removed.

—Charles L. Davis has recovered from his recent illness.

—John McCullough will return about the middle of August.

—M. B. Curtis took the second degree in masonry on Tuesday.

—Ben Maginley says he is ready for Louis Aldrich and four aces.

—Coney Island was rehearsed on Monday at the Union Square.

—Gus Pennoyer is quietly resting at his home in Philadelphia.

—M. B. Leavitt will have four companies on the road next season.

—Minnie Palmer has left Long Branch, and returned to the city.

—Minnie Conway (Mrs. Levy) is thinking of returning to the stage.

—John T. Ford will manage John E. Owens the coming season.

—Alice Hastings, a clever soubrette, has not signed for next season yet.

—The Vokes family close their summer tour at Buffalo next Saturday.

—Harry and James Peakes are whiling away their time at Long Island.

—George Logan, of the Forbes Lithograph Company, is again on the Square.

—Herrman opens his season at St. Louis. He was in Asbury Park last week.

—John A. Mackay will play Graham's parts next season with the Harrisons.

—Twenty weeks of time has been filled for the New Orleans Grand Opera House.

—It cost Mr. Haverly $2500 for fares to England for his seventy colored minstrels.

—William Gill came up from Gravesend Monday. All on account of Two Women.

—John T. Raymond and wife arrived in this city from California on Thursday last.

—Patti will open her American season at Steinway Hall, this city, during November.

—Edgar L. Davenport will be a member of Curtis' Sam'l of Posen the coming season.

—The Saengerfest at Chicago was a financial failure, there being a deficit of $23,500.

—The Grand Opera House will be opened August 15 with Collier's Banker's Daughter.

—Gus Mortimer has fully recovered from his lung trouble. He resembles a Danite now.

—Harry J. Clapham left Friday for his home near Elmira, where he owns a large farm.

—Harry J. Clapham left Friday for his home, near Elmira, where he owns a large farm.

—Several new members were taken into fellowship by the Just in Time Club last week.

—Albert Martinetti has been re-engaged for the Denman Thompson troupe the coming season.

—Harry Crisp will play Sir Clement Huntingford with Brooks and Dickson's World Company.

—John H. Robb, Gus Williams' business manager, is taking solid comfort at Memphis, Tenn.

—Emeline Zavistowski (Mrs. Schultz), of the Zavistowski Sisters, will shortly return to the stage.

—It is George F., and not George W., McDonald, who wrote Collier's new play, Coney Island.

—Manager R. E. Stevens and wife are spending the Summer at Leeds, Greene county, New York.

—John Ince came within an Ince of being eaten by a shark on the Rhode Island coast, one day last week.

—Frank Sanger is thinking of resuming the sock and buskin, and retiring from a managerial position.

—Frank Losee finishes with Curtis on the 8th of August. He goes out with Sol Smith Russell on the 15th.

—Charles Blanchett has great expectations for the season with the Emelie Melville Opera Company.

—J. O'Conner, manager of the Toronto Opera House, is in the city again, filling time for his theatre.

—Gertie Granville has been engaged by Harrigan and Hart for leading soubrettes at their new theatre.

—Dr. J. W. Caruthers, the active Rochester correspondent of THE MIRROR, is in New York on a brief visit.

—J. S. Clarke begins a brief season at the Haymarket, London, this week, after which he returns to this country.

—The newsmen of Rochester report the sales of THE MIRROR as exceeding that of any other paper published.

—Professionals are getting scarce on the Square. They seem to have all branched out to the watering places.

—Has any one heard recently of a manager named Frank L. Gardner? At last accounts he was bathing at Asbury Park.

—Manager Robert Spiller is fast regaining his health. This will be pleasant news to that gentleman's legion of friends.

—Fay Templeton will be supported by a strong company next season on her starring tour. Fay is a bright little artiste.

—May Templeton will be supported by a strong company next season on her starring tour. Fay is a bright little artiste.

—Anna Dickenson has concluded to supplement her American appearance upon the stage by a Spring season in London.

—Vernona Jarbeau is pining away by the sad sea waves. A box of bonbons are sent down every morning from Pursell's.

—A telegram from Chicago states that the supply of MIRRORS for that city was exhausted six hours after their arrival.

—Frank Sanger has gone into a week's retirement with Farrell's play. He will require two weeks afterward to recuperate.

—Horace Vinton supports Rose Eytinge in Felicia this season, assuming the character formerly taken by Frederic De Belleville.

—Our San Francisco correspondent says that Charles E. Locke has relinquished his lease of the Standard Theatre in that city.

—Although the weather is very warm, and likely to continue so for a couple of months several of our theatres will open in August.

—Four large extra orders for the MIDSUMMER NUMBER were received at THE MIRROR office before four o'clock Thursday.

—Bernhardt begins her European tour in October, playing in Spain, Russia, Austria, Italy, Scandanavia and the Low Countries.

—Baker and Farron ended their engagement in San Francisco rather summarily, owing to complications with Manager Locke.

—Emma Carson, of Mitchell's Pleasure Party, is resting in New York. She sings the leading role in Our Goblins next season.

—Charles L. Andrews has entire control of J. H. Haverly's business affairs in this city during the mammoth manager's absence.

—Bartley Campbell's Galley Slave is to be produced at the Princess' Theatre, London, next Fall. My Geraldine will probably follow.

—Already three Michael Strogoffs are in the field for this season—Samuel Colville's, the Kiralfy's and Tompkins and Hill's, of Boston.

—Ernest Stanley is having a good time in Europe. The last heard of him he was on a pilgrimage to the tomb of Abelard and Heloise.

—Miss Jeffreys Lewis, while on her way to California, was taken ill at Chicago, and was compelled to remain there until she recovered.

—H. E. Abbey has secured Charles Wyndham and his London Criterion Company, who will appear at the Park Theatre in January.

—Archie Gunter, the playwright, has returned from Canada. The meeting 'twixt Raymond and Gunter was said to be very affecting.

—John B. McCormack, Fred Paulding's manager, has gone to Cincinnati. He will be absent several days, preparatory to taking the road.

—Ed. Stone, the accommodating treasurer of the Fourteenth Street Theatre, has made many friends by his uniform politeness to everybody.

—John H. Havlin, manager for John T. Raymond, has returned to his duties with Brooks and Dickson, after a week of rest in the country.

—Edward Skidder, well known in the profession, has accepted the management of Lotta, and will attend to her business the coming season.

—Dr. Joseph Eubank will be the advance agent of John Allen's Schneider Combination. He has been with Blind Tom for the last eight years.

—J. H. Kline, treasurer of the Rogers-Palmer-Graham Company, arrived in town Sunday night. He called on THE MIRROR during the week.

—Prof. Hughes, of Cincinnati, is actively engaged repainting and remodeling the entire scenery and paraphernalia of Herne's Hearts of Oak, at Boston.

—W. A. Paul, the rising young actor, has gone to Cape Cod on a fishing excursion. We expect a mess of the blue wrigglers shortly, if promises hold good.

—The name of E. T. Goodrich, "Grizzly Adams," was omitted from our list of combinations, published last week, as was also Mrs. Everitt's Ruth Company.

—Charles Coghlan has intimated that he will not act in the United States for two or three years, although he has been offered several flattering engagements.

—Phil Lehnen, of the Syracuse Opera House, left for that city, last Friday. He has been quite successful in booking the best attractions for next season.

—The widow of Henri Drayton is in an impoverished condition, and right here is where our musical friends could dispense their charity to good advantage.

—Howard E. Laing, the popular representative of the Wabash line, came over from Chicago last week. Mr. Laing is known far and near as the showman's friend.

—Lehnen's Uncle Tom's Cabin combination, with fifty actors, twelve dogs, a mule and an elephant, will outrage the feelings of the suffering bucolics next season.

—Manager Rosenbaum, of Leavitt's Rentz Santley Company, in addition to the company previously announced, has engaged the Bartlette and the Ezeltine Sisters.

—Many actors are holding off for good engagements and fat salaries. They seem to forget there is a very annoying little word in the English language called "left."

—It is reported that Sara Bernhardt has already arranged her tomb at Pere-la Chaise. It is of black marble, under a canopy, with a huge figure of herself surmounting it.

—The new Opera House at Brantford, Ont., is fast approaching completion, and Manager Joseph Stratford proposes to have as fine a theatre as there is in Canada.

—Manager English, of Rochester, after a ten weeks' sojourn in this city, left for his home on Monday morning. He has nearly completed his bookings for the season.

—Milton Nobles was in town on Saturday, accompanied by his bride. He looked the very picture of happiness while receiving the congratulations of his many friends.

—We understand that Bartley Campbell has arranged with Manager Palmer for the production of a new piece, the scenes of which are located in Europe and America.

—The MIDSUMMER MIRROR contained thirty-one columns of advertising matter—a greater aggregate than any one issue of any dramatic paper in America has ever shown.

—The press all over the country unite in the opinion that last week's MIRROR was the handsomest, liveliest, and most readable dramatic paper ever issued in this country.

—Keokuk Constitution: THE NEW YORK MIRROR is one of the best amusement papers now published, and has the largest dramatic circulation in America.

—A rehearsal of The World by the Brooks and Dickson traveling company, was called Monday, at the Park Theatre. The combination will begin its season at McVicker's August 28.

—Douglas White has signed with A. W. Greenwall, of the Pavilion Theatre, Galveston, Texas, for '81-'82. Leo Cooper, lately with Scott-Siddons, will also be of the Pavilion stock.

—The sale of the MIDSUMMER NUMBER of THE MIRROR in New York City last week was tremendous. It was the only dramatic paper exposed for sale on the news stands on Thursday morning.

—Hazel Kirke is to give her pathetic experience to the Oregonians. Rose Osborne will play the title role, and the Madison Square management gives the company the prestige of their success.

—The Martin Opera House at Albany is now called Music Hall. Having been recently overhauled and renovated, Manager George E. Oliver announces that he is now ready to book combinations.

—R. E. Graham will introduce two new songs in his business the coming season, written and composed by himself, and set to music by Emma Carson. The airs are tuneful and will become popular.

—Susie Kerwin, who took Lillie West's place as Fiometta, in the Mascotte, at the Bijou last week, acquitted herself very creditably. The lady undoubtedly possesses much lyric and dramatic talent.

—Haverly will have a circus on the road a year hence that will be the largest show of the kind extant. His partner will be a well-known circus man whose name is kept in the background for the present.

—George Fawcett Rowe's new play, to be brought out at the Fifth Avenue in the latter part of September, is called The Beauty. Louise Balfe, daughter of the eminent composer, will take a prominent character.

—Phil H. Lehnen, of Syracuse, who intended to take a Hazel Kirke company next season, will probably not do so, as he lately received warning from Steele Mackaye's lawyers that such proceeding would be dangerous.

—Last week THE MIRROR contained a greater quantity of advertisements than all the dramatic papers in the country combined and doubled. That was a straw that plainly showed which way the Midsummer breeze is blowing.

—In spite of the amount of antagonism displayed by unsuccessful professionals toward San Francisco, Charles E. Blanchett is positive in his opinion that it is to day, for its population, the "greatest show town" in America.

—Harrigan and Hart's new theatre is approaching completion. It will not be finished as soon as anticipated, however, and will not open until the 1st of September, instead of in the early part of August. Notice has been sent to the members of the company to that effect.

—Tony Pastor will open the Germania Theatre September 19. He has dubbed it "Tony Pastor's New Fourteenth Street Theatre." It is announced that the play to be given will be Ruth, an American Wife, by Mrs. R. Everitt. It will be under the management of H. M. Pitt.

—John Warner states that a mistaken idea prevails regarding his connection with the Evangeline party. He is interested in it, with Ernest Stanley, but meant to convey the impression in the telegram from Colorado that he was at liberty for the coming season. Mr. Warner is now in the city.

—Johnson and Miller's Operatic Comedy company, under the management of W. J. Johnson, late of Masonic Theatre, Nashville, Tenn., will inaugurate the season September 1. It is said to be a new departure from the ordinary run of comic opera companies, combining instruction with music and the drama.

—Every manager who has visited California during the past season has sent us the same form of telegram concerning the business of his company. O. G. Bernard delicately suggests in an electric message that the Hazel Kirke company has enjoyed the "greatest business ever known on the Pacific slope." Glad to hear it.

—Charles Harris will shortly return to America to fill his various engagements. On September 9 he will introduce Mme. Favart, and Patience he will bring out at the Standard, after the run of which he will superintend Claude Duval. He will also bring out the Drury Lane new drama at Booth's some time in November.

—Although many paragraphs in the different papers have stated that W. E. Sheridan would support Fanny Davenport and several other stars the coming season, we have it upon reliable authority that he will do nothing of the kind, but will be under the management of J. K. Tillotson, having been engaged by that gentleman for three years.

—Charles O. White, manager of the new Park Theatre, now building in Detroit, is in the city, arranging bookings for the season. The theatre will be opened next month, and will be complete for first-class performances. It stands on the site of the old Coliseum, and will contain all the modern improvements. Detroit has now three first-class theatres.

—West Point Cadet is the title of a new comic opera—libretto by John Keynton and music by W. J. Scanlan—which has just been finished by those gentlemen. It is spoken very highly of by critics and musicians, and will be produced in this city the coming season. Mr. Scanlan has also written some music for Coney Island, shortly to be produced at the Union Square Theatre by J. Collier.

—The Mascotte will cease at the Bijou August 13, which will be its one hundredth performance at this house. It will be followed by the comedy entitled Rooms to Rent, in which W. J. Ferguson will appear. The regular season will begin September 15 with a revival of The Mascotte, the principal parts to be taken by Selina Dolaro, Blanche Chapman, Alonzo Hatch and George Denham.

—Genevieve Warde, with Jennie June as her guest, is traveling in Switzerland. Miss Warde returns to New York about the middle of September, opening at the Union Square Theatre on the 26th of that month. After that she makes an extended tour of the States till the middle of next May. A new play, called The Spider's Web, has been written for Miss Warde by Hon. Lewis Wingfield.

—Emma Howson has retired from The Mascotte at the Bijou Opera House upon the advice of her physician. For some time past she has been suffering with a throat complaint, which necessitated her retirement from the stage for two years. Her recent exertions have aggravated it, and a rest is needed to recuperate. Louise Searle is her substitute, and has created quite a favorable impression.

—J. H. Haverly has arranged to play the English actress, Jennie Lee, at the Fourteenth Street Theatre during August in Poor Jo. The version of Bleak House which Miss Lee uses is one that has bobbed up serenely every few weeks for the past three seasons at the London theatres. Jennie is a bright little actress, good in burlesque, but we never believed her capable of anything serious. She played at Niblo's in one of Jarrett and Palmer's productions of the Black Crook.

—The changes in Booth's Theatre have been steadily progressing, and most of Boucicault's garish ideas of interior arrangement have been entirely eliminated. The entrances have been entirely re-arranged, and new glass doors have been placed between the lobby and the auditorium. Twelve feet of the stage have been cut away and the orchestra sunk, which will make room for over a hundred extra arm chairs. The large picture above the proscenium, which obscured a great portion of the stage from the view of the "gods," has been removed. A new and beautiful curtain is being painted. Mr. Stetson will open the house on the 5th of September, but whether with Kiralfy's Michael Strogoff or The World, report sayeth not.

The San Francisco *Argonaut* has this to say of Curtis: "It is on the cards that Sam'l of Posen will be out here in a couple of months. Fancy Curtis a star! And yet it is quite undoubted that he has made a smal fortune already. There is a story about the play, that after Jessop wrote it, or rewrote it—for somebody else had it first—Curtis consulted a Jewish friend, who undertook to transform the leading part from what it was anything, to a distinctive Hebrew. The introduction, every time the drummer, who is the hero, gets excited, of a volley of genuine Hebrew slang, is the success of the piece and it is said that it is the only play many Jews in the East know the existence of—as a play. It is the 'new idea' that catches."

—For the past year the satanic Cazauran has been frittering away much of the time which Manager Palmer pays for in a vain endeavor to establish some sort of connection with a dramatic paper. Of course everybody knows when and where Cazauran may be utilized, but the man has not yet come to the front who will put up any money or any faith for the adaptor's schemes. Now Cazauran is trying to make a pool of four men, each of whom is expected to contribute $2500 toward his pet object. He mentions Palmer's name among these prospective lambs, but that gentleman is in Europe. The old fever that attacked the straight-backed, generous, big-hearted, conscientious hireling of the Square, when he ran a theatre programme in this city, has returned with renewed force. We trust its progress will not be marked by the old developments.

—The juvenile mind of California is given over to theatricals. Lately, the old musical burletta Loan of a Lover was played by children, none of whom exceeded the age of ten years, at the residence of Ida Aubrey, who, herself only fourteen, made a brilliant debut as Juliet last winter. Emma Lyster, only daughter of the late Minnie Walton, made a hit as Captain Amersfort, showing that her mother's talent had descended to her. Freddie Stockmeyer and Mollie Stockmeyer also were favorably mentioned by the San Francisco press, as also were Misses Aubrey, Whitsted, and McSweeney. We give an extract from a letter written by little Emma Lyster, aged nine: "We got up the Lone of a Lover and it drew good houses and I got a notis in the paper. Ida Aubrey was the stage manager and it gave her a notis. Oh! it gave her a grate puffing up. It was in Misses Simon's parlors. We played it a week and made five dollars and a half." Truly we are a precocious people!

Clever Collier's Campaign.

JAMES W. COLLIER.

For several years Mr. James W. Collier has successfully managed the Union Square Theatre company in its traveling tours, presenting, in nearly every city in the country, The Banker's Daughter, The Danischeffs, A Celebrated Case, and other Union Square Theatre successes.

Mr. Collier starts his Banker's Daughter on a fourth annual tour from the Grand Opera House on August 15, and another from New Haven on September 5. Besides these companies, he has, after much trouble, selected a company of excellent capabilities and well adapted to the requirements of the parts assigned them for his new play, and in which he will take them out next season, beginning at the Union Square Theatre August 8.

The play is of a local nature, and is emotional. All the characters are American, and the policeman and fireman introduced are drawn from popular members of the New York departments, and will be readily recognized by habitues of the gallery. The story is that of a stern old miser who is anxious that his son shall wed a certain girl. This is impossible, as the son has been secretly married to a poor but pretty girl. When this becomes known to the father, he drives his son from home, and disinherits him, making a will leaving all his property to an adopted son. Two years elapse, and little Ethel, the child of the outcast couple, is employed to bring about a reconciliation, but without effect. The timely intervention of the old man's minister, however, finally secures the forgiveness of the father, and the return home of the young couple. The old man makes a new will in favor of his son. The adopted son, aided by some villainous friends, by means of lying letters, once more harden the old man's heart, and his son is thrown into the streets for a second time. The father throws the new will into the fire, and falls dead.

At Coney Island, the minister and the family gardener, the witnesses of the new will, begin to ferret out the villainies of the adopted son in regard to the loss of the old will when the new one was made. They began to unravel the mystery, and it is here that the son and his enemy meet, and a fight ensues, during which one Norris and little Ethel are shot, and the son disappears, leaving the young mother and child in the world alone.

The mother hears nothing from her husband for months, and is the constant prey of the schemes of his enemies. An effort is made to abduct little Ethel, and the mother is locked in a room. Her cries bring a fireman to her assistance. Little Ethel is finally rescued; the wife finds a letter that exposes all the plethora of villains and their machinations. The unfortunate father is discovered trying to hang himself, and after a great deal of strongly emotional work the play comes to end with virtue rewarded and vice punished after the good old fashion.

The company is well selected; the scenery is all new, and the music has been specially written for this play.

More Litigation Imminent.

There's trouble in the air. George K. Goodwin, of the Walnut Street Theatre, Philadelphia, proposes to open that theatre about the first of August with a verson of The World, identical with that of Samuel Colville's. He announces in extenuation that he received Colville's promise that his play should be produced first in Philadelphia at the Walnut, but that the latter broke faith with him and signed with the management of the Lyceum, where it is to be produced. Goodwin remarks that he is "too old a bird to be caught napping," and that he will produce the piece anyhow. He says he "has engaged counsel, and if an attempt is made to interfere with us b injunction, we are prepared to give security to any amount." Two wrongs never yet made a right. Mr. Goodwin may deem himself somewhat injured by the non fulfillment of Mr. Colville's promise, but his determination to do the piece in defiance of the proprietary rights of Mr. Colville, who risked thousands of dollars in securing the European sensation, argues the schoolboy's method of retaliation. Mr. Colville is known throughout the profession as an honorable and upright man, and if there be truth in Mr. Goodwin's statement, it is the first time we have known Mr. Colville to sacrifice his word. Mr. Goodwin's side only has been heard. Mr. Colville's statement may put an entirely different phase upon the matter; but if withheld, public and professional sympathy will naturally be aroused in Mr. Goodwin's favor.

A promise should be as binding as a man's bond. A transaction made on the shirt cuffs of stock brokers is as inviolable as an iron-clad contract; but in our profession an agreement made in that fashion would hold water just so long as it suits the parties. We are therefore bound by contract simply as a guarantee of good faith, and as warranty that promises made will be carried out. A contract is only recognized in law—a promise never.

This being the accepted custom in the profession, a promise made is not considered binding, though it may forfeit the esteem of the party breaking it and place him in the dubious scale hereafter. Yet the breaking of such promise does not warrant the other party in appropriating the property of the first, and using it to the latter's advantage. It is an ethical point simply, and will not hold good in law.

In the absence of a contract to the effect that Manager Colville was to have permitted Manager Goodwin the use of his play at the Walnut, we cannot understand how the latter will be able to make out a case, or how he can even defend an injunction. By virtue of his copyright, Mr. Colville has such proprietary rights in The World as can and will prevent any infringement, and, with the law in his favor, it seems to us Mr. Goodwin is only "bringing coals to Newcastle" in his attempt to circumvent them. If Manager Goodwin proves that Mr. Colville has violated his pledge to him, although he may be legally worsted in the tournament, a certain stigma will always attach to Mr. Colville; but if Mr. Colville's statement (should he make one) give another coloring to the affair, Mr. Goodwin will be judged as unduly precipitate in his action, and that he is governed by personal malevolence. The fight will be an interesting one; and should Mr. Colville be defeated, we may expect to see The World piloted through the United States by an infinitude of managers.

Robson's Goats.

Stuart Robson is Summering at Cohasset. He rarely comes to town, except upon the most pressing business. His entire time is occupied with his yacht, his bathing, and his fishing, with an occasional day devoted to the Twelfth Night, which he thinks of making a specialty the coming season. It often happens that he has a commission for some friend to execute, and generally John Mathews is selected to attend to it. Quite recently Robson, in one of his fits of eccentricity, thought he wanted a pair of goats. Now, the exact use or purpose to which he proposed turning the goats does not appear. However, Mathews, with that Pythian devotion to his friend Robson for which he is pretty noted, proceeded to find the animals. After visiting different portions of the city, he finally succeeded in securing a pair of the sweetest-smelling goats imaginable, which he immediately forwarded to Robson. The next mail brought the following letter:

COHASSET, July 4, 1881.

DEAR JOHN:—Goats and "fixings" received on Saturday last. Many thanks. I don't believe there is another chap in New York, except my friend, Mayor Grace, on whom I could have relied for such a service. Crane will be up here Wednesday, and is commissioned to pay to you the aforesaid $112. Drop down and see us, old man. Will be more than happy to see you.

Your friend, truly,
STUART ROBSON.

In due course of time Matthews met Crane, and received the money he had paid for the goats. Crane was not in a very bright humor when John Mathews greeted him, and seeing there was something wrong, asked Crane what was the trouble.

"Trouble? Hang it, man, how can you ask what is the trouble?"

"Well, I hope it's nothing serious," meekly replied Mathews.

"What the confounded possessed you to send such rank goats down to Robson. Hang such blank jokes!"

"Joke? joke? No joke, I assure you. Come, sir, explain yourself. What, sir, do you mean to insinuate when you, sir, speak of jokes. I demand to know, sir, what you mean, sir!" said Mathews with great dignity, and evidently laboring under considerable mental excitement.

"Don't you know?" asked Crane. "No? Those goats—why, hang it, man, they have drove everyone away from Cohasset. The people living on the seashore got up an indignation meeting, and appointed a committee to lynch Robson and drown the goats, but the smell growing so loud, the project was abandoned, and the indignant citizens took refuge in flight. Robson hasn't been seen for three days, and it still hiding from the wrath of his neighbors. That's what I mean by your confounded joke."

"Well, I'm sorry for that," said the mild-eyed Mathews. "I was told by the goat man they were all right. He must have told a lie. Well, well, well! It is too bad!"

"Yes, I should think it is! I don't know how Robson will get out of the scrape," sorrowly remarked Crane.

At this moment a dispatch was placed in Crane's hands by a messenger boy, which he tremblingly opened. It was as follows:

BANGOR, Maine, July 7.

BILLY CRANE:

Just heard that its all a mistake. Family of pole cats discovered. Twasn't the goats after all. Country safe. You may return in peace.
STUART ROBSON.

$1.20 collect.

Crane heaved a sigh of relief, and, turning to Mathews, said: "What'll you have, John?" The latter took a glass of vichy.

"Popsy."

This is the title of the new comedy-drama written for Jennie Yeamans by Howard P. Taylor, late of San Francisco, in which that lady proposes to star this season, opening in Boston. She is enthusiastic over it, and believes it will prove a success from its first representation. From a perusal of the manuscript, it seems to be of the M'liss and Fanchon order, with probably more plot than either, and with certainly more fun running through it. It points an excellent moral, and is written evidently to please all tastes. Many of Miss Yeamans specialties are to be introduced, and new songs and music are being written for the piece by several well-known composers of this city. A brief outline of the plot is appended.

Popsy is a wild, harum-scarum girl, always getting into all sorts of mischief, and the leader in the wild sports and misdeeds of the village. She is socially ostracised on account of these proclivities and the poverty and calling of her father. With all her wickedness she possesses many redeeming points of character, which are understood by Arthur Grayson, the idol of the girls of the neighborhood, and he befriends her, in doing which he incurs the displeasure of Fanny Luce (his affianced), and the match is broken off. Frank Winton, a *roue*, makes proposals to Fanny, which she, in order to revenge herself upon Arthur, favorably entertains, greatly to her sorrow. Gideon Carlyle, the father of Popsy, a sort of philosopher and a blacksmith of the village, conceives a project to enrich himself and thus gain an ascendancy over the aristocrats of the village, and particularly Allen Grayson, reputed father of Arthur, who has been most malicious in his persecutions, and attempts to rob Carlyle of his little homestead. Carlyle goes to the mines of Colorado, and on the eve of his departure, an attempt is made by Grayson and Winton (who is now in the former's villianous employ), to kidnap Popsy, but a mistake is made in the dark, and Stuttering Madge becomes the victim, but is rescued by Popsy, who had been hiding in a tree, she biting the wrist of Winton, who escapes. Winton shortly after is dispatched to Colorado to make away with Carlyle, who had become successful, in which attempt he fails, being prevented by a miner, whom he shoots and escapes. He returns to the village, and an attempt is made by the two villains to recover from Carlyle's cottage a box containing the deeds to the grounds and certain papers relating to the former life of Grayson, which the latter knows Carlyle possesses. Popsy defends the cottage, but is felled by a blow from Winton, who secures the box, fires the cottage, and escapes. Popsy is seen struggling through the flames, and as she emerges, she discovers her father on the bridge, returning from his year's absence. The scene is quite sensational and well conceived.

Four months elapse, and the exterior of a large mansion is seen, surrounded by a beautiful garden, the palatial residence of the now affluent Carlyle and Popsy. Dolly (an overgrown boy) and Madge are enjoying themselves on roller skates, and Popsy enters on a pony. Carlyle is sitting in the foreground, awaiting the arrival of Grayson and Winton, who are to serve him with papers dispossessing him of all his property, on the ground that he has no deed or title. Without rising from his seat he summarily consigns them both to prison, having evidence and officers at hand. Popsy's bite on Winton's wrist convicts that individual. The box which had been stolen contained only a duplicate deed, and the papers relating to Grayson's early villainous career and the original deed he carried in his breast-pocket to Colorado. By this he proves that Grayson is not Arthur's father, but had been stolen by him from his mother, whom he had betrayed, deserted, and succeeded to her property. This is the melo-dramatic part of the play.

A number of beautiful scenes occur between Arthur and Popsy during her father's absence. He becomes her preceptor, and his kindness gradually endears him to her; he discovers her good qualities, and woos and wins her. A scene in the second act is a well-limned picture of domestic life, touching, pathetic, as well as full of spirit and fun. In this Miss Yeamans is expected to do some excellent acting. The third act is given up to a lively picnic scene, in which many American characteristics are introduced. An animated school scene occurs in the first act, in which Popsy is the central figure, and creates much merriment by her capers and mistakes. The piece bristles with witty dialogue and amusing situations, and there is a commendable coherency and consistency throughout. Mr. Taylor has produced a play that contains all the elements of success.

—Sothern's widow receives only $30,000 from the estate. His children were all disinherited. Sothern made nearly $250,000 during the last four years of his life.

Sothern's First Performance of The Crushed.

BY CHARLES R. GARDINER.

Sothern was playing a six weeks' engagement at Mrs. John Drew's Arch Street Theatre some seasons ago while I was acting manager. The Crushed Tragedian was set down for production during the last week of the comedian's engagement. Sothern's head was full of the part, which he had never played before. He talked about nothing else. Almost every hour he brought the ms. to Mrs. Drew to consult with her over it. George Holland was at that time his constant companion, and while they were together Sothern always had some scraps of blank paper in his pocket on which to set down stray thoughts or suggestions which he could introduce into The Crushed. In fact his mind had room for nothing else, and his enthusiasm spread to every department of the theatre.

As the time approached for his first appearance as Fitzaltamont, Sothern became extremely nervous. This nervousness increased until he had worked himself up to a state bordering on absolute frenzy. When he had reached this condition he wavered, weakened, and then declared that he should give up the attempt altogether. Really believing that he would fail, he positively asserted that he would not play the part, and dared not take the risk. The combined persuasions of his manager, Harry Wall, Mrs. Drew, Holland and myself could not shake his determination. A fit of despondency had seized him, and he was adamant. Therefore, in the face of advertisements, preliminary newspaper notices, and a number of rehearsals, the piece was withdrawn. Then Sothern was himself again in an hour.

Previous to this he had volunteered to play for my benefit, and I directed all my energies toward getting his consent to act in The Crushed for that one night. In this endeavor I was ably seconded by Harry Wall, because that gentleman firmly believed the actor would score a great hit as Fitzaltamont. Sothern's kind heart could not withstand our importunities, and after several days he agreed to do as we wished.

On the night of the benefit Sothern became frightfully upset again. All the former nervousness and dread returned. It was too late to repent, however.

It is a matter of record that the house was crowded to suffocation. Sothern's reception was wonderful, and he achieved one of the most pronounced hits of his life. It was a great and gratifying success. He said afterward he owed it to the friends who had insisted on his making the attempt. In the second act he felt the enthusiasm and sympathy of the audience, and played it with a spirit and humor wholly irresistible. After that he sent the following note around to the manager's office for me with a sketch in red ink at the top, scratched in his usual impulsive, off-hand manner.

Dear Gardner—
Thanks for your kind letter—I am but too pleased to state publicly my recognition of your ability as a manager.
Yours always
The "Crushed"
E. A. Sothern.

The etching, crude as it is, contains a great charm for me. I prize it as one of the pleasantest mementoes of my theatrical experience.

A supper was given after the performance, at which the great comedian, flushed with his genuine success, and happy in having contributed so splendidly to the pleasure of his friends, fairly bubbled over with wit and fun, such as is heard but seldom in a lifetime.

Sothern's heart was filled with the sincerest friendship for those he liked, and he was one of the noblest men it has ever been my good fortune to meet in a profession in which are enrolled many genial and honorable gentlemen.

The Giddy Gusher.

The rose diamond contains a certain amount of condensed carbonic acid. An English journal tells of a sleeve button bearing a rose diamond exploding under the influence of sunshine. Actors and managers about the Square should take warning by this, and not risk their precious lives wearing them, unless they get them at a dollar store. I never wear my diamonds in the daytime anyhow, for fear of these explosions, and I keep them under lock and key at night, out of the way of thieves.

Isn't it about time to take this weather out of the oven and put it back into the refrigerator?

To leading ladies: My sister, do not distress your husband these times for $2000 worth of new wardrobe for the coming season. Remember there is many a woman who hasn't even a pearl-keyed piano.

When you see an actor slip around on Fourth avenue, go into a cheap store, buy two cigars for five cents, smoke one, then lean against the Union Square Theatre billboard in the dark five minutes, then emerge into the light looking as white as a sheet—does it speak well for the prosperity of his last season's engagement?

Two months hence—"The world is all a fleeting show."

Frank Goodwin came within nine hundred and thirty-three of winning the first prize in the last Havana lottery, and he feels so good over it that he has quit work for the Summer.

"Ironed silk sleeves are seen on dressy camisoles," so says a fashion paper. The first actress that rises up and tells me what a camisole is, I will write her into immediate fame. Perhaps the paper meant parisoles.

Some of my professional sisters are awfully inconsistent. They will get at fever heat with indignation if they are stared at on the street by the gentlemen, but let them see crowds around their pictures in the frame of a photographer on the sidewalk, and they're just tickled to death.

A Texas manager knows a thing or two. He can start out at the beginning of a season with a fifteen-cent property-boy, and some in three months afterward with a $3000 star actor.

It is remarkable how quickly a New York doctor will give a poor actor up.

Miss Clara Morris always cries when playing pathetic parts. I always though an actress cries only when she's sweeping.

A manager advertises in a Chicago paper for "a person with brains to alter and adapt plays." Let us know the salary, please.

The time for lying about big apples is approaching, and Albany is now practicing on a forty-three pound trout.

A new Fall hat was displayed in a show window yesterday on Fourteenth street, and four actresses were pulling out each other's bangs trying to get the first glimpse at it.

They say the horse-shoe is an emblem of good luck. In some cases it is. An actor of my acquaintance got one the other day, but it didn't bring him good luck. Perhaps it was because it was on a mule's foot when he got it.

It is these fine-typed and closely-printed dramatic papers that are filling our insane asylums.

A low comedian was so happy yesterday in front of the Morton House that, while gazing at Ben Maginley, he swore he saw a gorilla with forty-three legs and seven illuminated heads.

A cheering indication of the thriving business the dollar stores are doing now lies in the fact that all managers, actors and agents about the Square are sporting $3000 diamonds.

The man that comes on the stage exactly at his cue is prompt; but the man that never comes on at all is the prompter.

It is delicate matter to refer to, but I learn from his wife that yesterday was so warm that Frank Gardner gave away seven pairs of Winter pantaloons.

A Night in the Bowery.

BY FRANK L. GARDNER.

Have you ever walked the streets all night, not because you had to, but to see who walked them beside yourself, and what the people and the streets looked like during the so-called small house? I have. I put on a moderately seedy suit, and started for the Bowery up Chatham street—I made an old hat illustrate the manner of man I wished to be taken for.

After dark that great eastside thoroughfare—the Bowery—is one of the most crowded in Gotham. For over a mile from Catherine street up town, the sidewalks are nightly packed with people. I was among the mass last night, wending my way slowly along, taking stock, when my course was interrupted by two miserable specimens of the domestic "Arab." They were indulging in Græco Roman wrestling, and tumbled against three ladies on my left and carromed on my shins. I incautiously lifted my stick, and holding it in the air, shouted: "Oh get out, or I'll——" One let go his grip on the other, and surveying me from head to foot, replied: "Say, you'd better take a tumble!"

It didn't take me more than a second to adopt his advice, and I quickly moved on. Arrived at the down-town corner of Canal street, I halted a moment. The Windsor Theatre is on that block, and it was just receiving its nightly complement of patrons.

"Arabs" swarmed about the vicinity.

Two weather-beaten specimens of the genus met directly in front of me. One skimmed along Canal street from the direction of Broadway. He had a lighted stump of cigar in his mouth. The minute the other saw him he went forward with a—

"H'lo, Ike, give us a draw!"

"H'lo, Teddy!" handing his friend the butt; "only two now, mind; just lit it."

Teddy took a long, good pull, and after blowing away the smoke, said:

"Where ye goin'?'

"Down t' the Gardin."

"O kum up to Dwyers'."

"What they got up there?"

"Katterack de Gangees and reel water."

"Reel water? I don't want none o' that. Kum down t' the Gardin."

"What they got there?"

"Forty Teeves—Reel teeves. Kum down."

Teddy accepted the invitation and I followed. They were an interesting pair, and neither could be more than thirteen years of age, but they had the methods of men. After passing the theatre they stopped. Each brought a few pennies from his pocket. Ike was made banker, and they went on again. They turned into Hester street, and when I got to the corner there were no signs of them. I hunted in every direction, but could see no place where they could have gone into. There was a large lager beer saloon on the down-town side of the street. I looked in, but no games were discernable. Suddenly I saw a sort of hole, as it were, in the sidewalk on the opposite side, and I thought that might be the "Gardin." I walked over and went boldly through the hole. It was little else. A sort of opening under the house, with a double trap-door covering. I found some difficulty in maintaining my equilibrium as I descended the muddy stairs, but I managed to glide in. I found below some eight or ten tables, fifteen or sixteen boys sitting at them, a short counter on one side, and an old woman. Two awful kerosene lamps gave out smoke and stench. Coffee and cakes were the commodities vended in this establishment at two cents the dish. I called for a dose, and the presiding goddess demanded the money. I handed her ten cents and she disappeared. I was the only man of my size in the place, and the way the others amused themselves at my expense was something to be remembered. My appearance at first created dismay, then wonder, then surprise. They were surprised at finding I was not a drunken countryman; then silence for a few minutes, and then chaff. But such chaff!

"Clappers, trot out the bill o' fare!"

Clappers was the Hebe, and I learned they gave her the title of Clappers because her palate had disappeared, I suppose in youth, and when she talked, which she did a good deal, her tongue made a flapping noise like the clappers of a bellows. She was thick, probably to the extent of 300 pounds, had a well-advanced moustache, a huge red face, well pitted with smallpox, a mass of great coarse, black and grey hair, and a head-dress that defies description. On the forefinger of each mountainous paw Clappers wore a ponderous lump of gold rudely beaten out into the shape of a signet ring.

The first thing Clappers put in front of me after taking my ten cents and going behind the counter to make change was a plate of butter. Cæsar! What incense! The odor of the kerosene vanished like it it before a flash. That butter! Clappers next put the coffee and cakes before me, and was moving away when I mildly suggested that I never used butter. She gave me a look—well, I don't want another unless I am in the open street or country, with a clear track ahead.

"He's a sweet tooth, Clappers; hand over the lasses mug!" bellowed an urchin whose chin just rested on the table.

"Green turtle on ice is what he wants!" cried another.

"Boy," shouted a third, "ain't yer goin' ter treat th' crowd to a couple uv bottles o' stickin' serrup?"

Clappers gave me everything but the change—she forgot that, and I didn't remind her of it, as I had a reason for desiring to keep in her good graces. The coffee was hot—boiling hot. I had not swallowed a mouthful before I saw the meaning of the heat. Clappers was no fool. The power of the coffee was in an inverse ratio from that of the butter. It was weak—very weak. However, it managed to gather muscle enough to come out of the vessel it was boiled in. I delayed over my refreshments until most of the other customers had departed, and then I fell into conversation with Clappers. She was close at first, but seeing that I had entirely forgotten the change, she became friendly. One of the things that struck me about the place was the condition of "money first." I asked Clappers how that was, and she answered, "In case of fire."

"What!" I exclaimed, "are you so much afraid of fire as all that?"

"Well," she replied, "if you'd a had it played on you as often as I have you'd be frightened of it, too."

"Played? What do you mean?"

"Them there boys is the greatest beats as ever was seen. They'd cum in here, a hull gang ov 'em, and order what they wanted, an' ov the best, too—you see, I allers keeps the best——"

"Yes, I have proof of that before me!"

"They'd crowd in like a lot o' rats, an' fill every corner in the place, an' then fill themselves, and they no sooner got through than one of 'em outside on the street 'ud rush up to the door an' shout, 'Fiar!' an' then them young divils in here would cry out after him, 'Fiar! fiar! fiar!' an' off they'd go wid their stomachs full o' my vittles, an' lave not a cint behind 'em. You'd think it was a school o' rats scootin' through a hole to see thim brats o' thieves brakin' up thim steps wid my property. But soon I got used to 'em, an' after a while I makes 'em give me the money first."

I thought the explanation justified the precaution, and said so. This pleased the old lady, and she promised, as I was leaving, to "gi' me sum p'ints on 'em another night." Bidding good-night to "Clappers," I got once more into the street, and turned my face up-townward. Passing a theatre, I saw schools of "Arabs" floating around the entrance. Two officers, with serviceable rattans, were endeavoring to keep them away from the entrance. The boys were "grubbing" for checks, and the instant a man issued from the theatre a dozen of them swarmed round him and demanded his pass. A policeman would then make a sortie, but the gamins would disappear. The last one or two may possibly catch a swing of the cane as he fled. Catching one of the fugitives as he rushed past the shadow of the rattan, I said:

"Look here. Do you want to make a quarter?"

"You bet!" was the reply.

"Well, I'll give you a quarter if you take me to where the boys go when the theatre is out."

"Whew!" he said, with a long, low whistle. "They won't let you in. They don't 'low no men in there."

"Who don't?"

"Why, Jacksey—him as owns the place."

"What do they do there?"

"O what a greeny! But yer can't cetch me!"

"I'll make that quarter half a dollar."

"You will, sure!"

"Sure."

"Then here goes; you come along wi' me."

Following the gamin I was led off the Bowery into Canal street, out of Canal through Mott, and in and out through side streets I did not know the names of, and finally brought up somewhere in the region of Mulberry, near Baxter. My conductor halted at the door of a dark hallway, caught me by the coat tail, and again went on. From the hallway we emerged into a yard. And what a yard, and what filth, and what a stench? We crossed it all, Heaven only knows how. The painful suffocation in my nostrils dulled all my other senses. In a few moments other and more foreign stenches assailed me, and on examination I found I was in doors again and alone. I heard voices in discussion, and soon my conductor returned through a door just beside me, and in the doorway, holding an abominable old oil lamp over his head, was the most hideous looking old Hebrew the world ever saw. This, as I learned afterward, was Isaac Jackson, the proprietor of the establishment.

"Come along, my tear," coaxed Jacksey, as the boys call him, "id's all righd. Leedle Teddy there says you are a shendlemans as vants do look ad der blace. Come along, my tear; noding bad here. All goot poys shust havin' a leedle fun with tear own Shacksey."

"O come in out o' that!" shouted a lad sitting at a low table in the middle of the room.

We went in, and Mr. Jackson returned to the place he had evidently left, behind a faro table. He was dealing for the boys. The room was full of them. Chips were a cent a piece, and of course I took a couple of stacks much to the delight of Mr. Jackson. An arrangement, meant to be roulette, was in operation at the opposite end of the room, and here and there were several parties engaged at short cards. Mr. Jackson had no beard; he was close shaved—so close, indeed, that the skin shone as if it had been polished. He had a great mass of black, curly hair, and hands that made one sick to see. They were covered with rings. Every finger had three or four, and half the number were clusters of diamond—dirty clusters, but good diamonds. Mr. Jackson's hands would more than easily serve another man for feet, but their size and filth took away nothing from their dexterity. They touched the cards and the chips and the money with extreme nimbleness. He wore a black velvet waistcoat, cut very low; a long gold chain that went round his neck made the circuit of both sides of his chest and brought up after a sweep in the left-hand pocket. An enormous cluster blazed in the bosom of his shirt, and the waistcoat had six brass buttons. The odor of the den soon sickened me, and I rose to leave. Jacksey, seeing this, turned over the dealing to a young woman—his daughter, from her resemblance to him and the rings she displayed—and took me aside.

"You't like see some dings moar, maybe?" he said.

I told him that I would like to explore the whole establishment. He conducted me out through the door that I had entered, took me down a long passage, opened another door, and ushered me into a room which was filled with boys and girls. They were sitting at tables, drinking beer and whisky. Not one in the room was more than fifteen, but there were faces that looked like fifty from late hours and dissipation. We were not in the place two minutes before two fights occurred. The girls joined in. One of the girls, with a round, fresh, pretty young face, was carried out of the place drunk, taken to some room adjoining to sleep off the liquor before being thrust into the street. Her friend, the lad she had been drinking with, went with her to see that no harm happened to her—that was the usual custom. Jackson refused to show me this apartment. He said he never went in there. It was best not to. They took a little too much, slept it off there, and then went out through the passage into the street about their business.

Mr. Jackson does a cash business. He gives no credit. The term "cash business," of course, takes in all kinds of valuables. Money is not absolutely necessary. Indeed, he would rather have merchandise. The appraisement would be his own, and there would be a chance of much larger profit. He never asked where the goods came from, and he took care never to know where they went to. He is on excellent terms with the police, and when the officers are looking for information respecting any of his habitues, Jackson is always ready to contribute his stock of knowledge on the subject. Not long since he was the means of restoring the ten-year-old daughter of a Brooklyn divine to her home and parents. The child had met one of Jackson's "chickens" at the Fulton ferry, and wandered off with him. He was an inveterate "dock-rat," and took her down to the river side, where he kept her nearly a week. She then insisted on seeing life, and he was obliged to take her to the "dive," as Mr. Jackson's establishment is called. This led to her recovery. Jackson is said to be a man of wealth, but he lives in rooms over the "dive," and maintains there a large family.

A Long Way After "Gilbert."

Fourth of July,
Young man;
Powder in the face,
Young man;
He thought it great
To celebrate—
Now he's a very sad
Young man.

—HENRY W. MONTGOMERY.

A Reminisence of Neilson.

BY OMAR H. BARTLETTE.

One of the queerest characters that ever enjoyed a reputation in New Orleans Bohemian circles was old Sam Turner. This is not his real name, of course, for it would not quite do for another to take a liberty with a name which he never allowed to himself. Turner was about sixty years of age when he died. He was a long time coming to that end; his physician, fifteen years before, told him that asthma had got hold of him, but Turner wrestled with it, and kept his mind and intellect in as good a condition as they had perhaps ever enjoyed. The old man lived in a garret, took his meals at irregular hours, and at irregularly kept eating houses, and presented on the street as fine an appearance as if he were drawing a weekly salary of forty or fifty dollars. He was indifferent of the future, and spoke of the hereafter as a place where he would always "stand treat." It may be mentioned incidentally that he never stood treat during his entire connection with the newspaper business.

No one in New Orleans could discourse more learnedly on the drama, or give more interesting reminiscences of its favorite interpreters than old Turner. He was a professional dead-head, and those who knew him best said he never paid a cent to see a play or a show of any kind, yet he had seen them all. He was an enthusiastic admirer of the late Adelaide Neilson, and spoke warmly of her "patent talent" and high dramatic art. Turner "dropped" journalism in 1873. It was about this time that he began writing sketches with a view to publishing them in book form. His purposes, however, in this respect, were never carried out. The sketch from which the following statements are taken was written by Turner and by him given to the writer with the explanation that "the thing can't be used now." The language used below is not Turner's, but the facts are just as he wrote them down:

On December 22, 1874, Miss Neilson arrived in this city and took rooms at the St. Charles Hotel, preparatory to the fulfillment of an engagement which was to begin January 4 of the following year, at the St. Charles Theatre. Her declared purpose was to take a two weeks rest, which, after her recent hard professional work, was deemed absolutely necessary. Her arrival did not cause any excitement, as it was her first visit to New Orleans. Among the few people who made her acquaintance and visited her frequently was old Turner. He had been advised of her coming by a letter received some time before from an old friend of his, Casey, a physician of London.

"You will find her a genial companion," wrote Casey, "and a fit subject for your peculiar system of character analysis. She is a firm friend of mine. I have befriended her on several occasions, and her gratitude has manifested itself more than once. One illustration will suffice: My son Charley, whom you have seen, but do not, I suppose, recollect, fell deeply and desperately in love with her, and actually became so infatuated that he was good for nothing. I tried to convince him of his folly, but without success. Miss N. saw that I was troubled; she cancelled an engagement that was netting her handsome returns at one of our theatres, and left suddenly without giving any warning of her intention to her friends, or any intimation of her point of destination. Charley could not become reconciled to her departure, and on my advice went off traveling. I hope by this time he has entirely recovered; at any rate I hope for the best, for think of his future if he should mate with a woman who lives but in the smiles of the public and who I honestly believe does not reciprocate one iota of the affection he feels for her."

Turner was always welcomed by the fair actress, who derived the greatest enjoyment from his visits. They conversed together as if they were old friends. On one of these occasions, Turner spoke of Dr. Casey:

"What a dear, dear man he is," said his companion; "he has done for me what only a father would have done. He nursed me and cared for me when I was friendless and sick, and refused to be recompensed when I was in a position to repay him."

"And his son, you know him too?"

"Oh yes," laughing, "he fell in love with me, poor fellow, but I think he is over with the attack now. It's an unfortunate habit that some young men have of falling in love with actresses."

At another time Turner called and found Miss Neilson indisposed; she was reclining in an arm-chair, but she insisted on her visitor remaining. "I am lonely this evening," she said, "and a talk with you will do me good."

Turner remained and monopolized the conversation. Twice during the visit the men brought in a goblet of cold milk, which Miss Neilson drank. "Dr. Casey recommended this, and it is the only thing that gives me relief," she explained.

The following is an account of Turner's last visit to the actress, given in his own words:

"We were talking of Romeo and Juliet, and I asked her why she did not act the death scene differently. I suggested that after taking the poison her acting should be more convulsive."

She did not answer immediately, but finally she said: "I tried that once, and shall never do so again. I never had anything to affect me as did that night's experience. I dreamed of it time and time again, and more than once did I go through with the almost physical agony of a death. Whenever I think of dying, it is to see myself tearing at space with my arms, while my entire frame is in a quiver. That one experience was enough; I never want to go through a similar one."

There is a break at this point in Turner's manuscript, and what follows is contained in a newspaper clipping pasted on a blank page:

TO WHOM IT MAY CONCERN:

I certify that Miss Neilson, in consequence of intense nervous prostration, induced by overwork and impaired digestion and other ailments incident to that condition, is not either physically or mentally in a state to fulfill her engagements for the next month, or the consequences may be serious.

GEORGE KELLOGG, M. D.,
Attending Physician.

NEW ORLEANS, Dec 28, 1874.

On the following morning the daily papers contained announcements to the effect that Miss Neilson had suddenly left the city. No reason was assigned for her departure other than that she had gone to New York to seek her own physician.

In the course of a conversation with Turner in the Fall of 1875 the question was asked him by the writer: "Did you ever find out why it was that Neilson left so suddenly?"

"No, but I have strong suspicions."

"What are they?"

"Well, about the first of January (1875) I was glancing over the list of hotel arrivals, announced in a morning newspaper, when my eye came across the name of Charles Casey, London. I was astonished, of course, and immediately called at the hotel. I found that Casey was in a sick condition and unwilling to see any one. I wrote him a note explaining that if he was the son of my old friend, and the coincidence of names pointed to that conclusion, I would like to be of service to him. The messenger brought me a speedy reply, and I was conducted to the young man's room. I found him in a bad way; he appeared listless and entirely worn out. He could not or would not talk freely, and he refused to say anything about his visit."

"I suppose he got over the attack?"

"He did not. He lingered about a week and then died. He had a hot fever as his end drew near; he tossed about the bed and talked wildly. From what he said, though he mentioned no names, I knew that he had not recovered from his infatuation, and that he had done the worst thing he could have done when he acted upon his father's advice and 'traveled.' I wrote to his father, giving a full account of his son's death, and attended, as far as I was able, to the transportation of the body to England."

"Do you think that Miss ——"

"I think that the woman gave another proof of her gratitude to her benefactor by eluding his son for the second time."

Theatricals in Texas.

BY FRANK A. SMALL.

Having promised something for the MIRROR SUMMER MIRROR, I have decided to use my personal knowledge of Texas in giving some information regarding that much-abused State, which I hope will be of service to the profession in general, and to those going to Texas, in particular.

Since my arrival in New York it has been my unpleasant lot to hear that State maligned and abused by members of the profession, while on the other hand I have heard the more sensible ones argue from the same standpoint that I would, were it my intention to enter into a discussion of the points that go to cause these varied opinions, and which are generally well known to the readers of THE MIRROR.

My purpose in this article is to give information, and to that end I shall devote myself, with your permission. I am prompted to this by the fact that Texas is more thoroughly a *terra incognita* to the majority of the profession than any other part of the country. Very many of the best attractions believe that outside of Galveston and Houston, the State is good for nothing, and only a few have ever succeeded in finding that there was really any more of Texas than the cities named, while the fact is that they constitute a very small proportion of the available show ground to be found there.

On the other hand, railroad and theatrical guides give the names and locations of towns and halls that would hardly support a one man show, thus leading the unwary into making their calculations on a certain losing basis.

Knowing this, I have determined to place my personal knowlege of Texas and of the towns and their capabilities against these false ideas, and at the disposal of those intending or desiring to visit the State.

The following lists of towns, with their distances apart, their population, and the number of nights they are sure to pay good money, is given:

TOWNS.	Distance from St. Louis.	Dist apart.	Population	Nights.
Little Rock	345	—	15000	2
Texarkana	490	145	3500	1
Paris	580	90	8000	1
Sherman	644	64	10000	1
Denison	653	9	7000	1
Gainesville	694	41	6000	1
Fort Worth	770	76	3500	1
Dallas	815	45	18000	2 or 3
Shreveport	1001	186	10000	2
Marshall	1041	40	5000	1
Tyler	1135	94	3500	1
Corsicana	1210	75	4000	1
Waco	1260	50	8500	1 or 2
Calvert	1321	61	2400	1
Rockdale	1365	44	2700	1
Brenham	1423	58	5000	1 or 2
Austin	1513	90	14000	2 or 3
San Antonio	1594	81	22000	2 or 3
Galveston	1844	250	30000	4
Houston	1894	50	25000	2 or 3
New Orleans	2250	356	—	

The above route can be played by a good attraction for five weeks to an average business of $300 per night without trouble. If less time is wanted the jump from Dallas to Shreveport can be cut out and the company can go from Dallas to Corsicana, a distance of forty miles, thence to Waco and then to Brenham, leaving out all intermediate places and playing to a larger average business, but with non-paying jumps. If, on the other hand, more time is wanted, the route given above can be played and the following can be put in between, making the jumps much shorter, but bringing the average business down some forty or fifty dollars per night. To run in between Tyler and Brenham, Palestine, Bryan and Belton can be made, while between San Antonio and Galveston Luling, Gonzales and Columbus can be made to pay for companies with fairly small salary lists.

Every place so far given is on the line of a railroad and easy of access, making the loss of a night unnecessary, and giving ample time in which to make every one of them without fatigue.

One drawback that Texas has had to suffer in years past has been the heavy charges by railroads for transportation, but during the past week the passenger agents of the various Texas roads have been in New York and have given assurances of a material improvement for the future in this direction, and I have no hesitancy in saying that travel will be as cheap in Texas as in any other part of the South or West.

I could give the size of every house in the above list, but even I know cannot fill them, for various reasons, therefore such information might lead astray.

I have been inside one of the houses and have seen audiences in them, and unless the weather is terribly bad a four to six weeks stay in Texas will pay any company that can afford to play to $250 or $300 per night.

That Comet of '81.

I.

Whoever thinks a comet oft to see
Thinks of what never is nor was, nor e'er
shall be.

II.

Alas! the satiety of too much anxiety,
Under the moon.
Oh! it was pitiful, near a whole city full;
A giant would swoon
To see them moon stareing,
Their lenses preparing,
Hoping, despairing,
And straining their eyes;
Yet held they on boldly,
No matter how coldly
The breezes would rise.

III.

Stare, stare, stare, all through the lonely
night,
Stare, stare, stare, till the comet is full in
sight;
It's oh! to be away,
Away with the heathen or Turk.
Where people have never a prayer to
say—
If this be pious work.

IV.

Ye people that run around
In astronomer's queer disguise,
It is not your shoes ye are wearing out,
But delicate human eyes.
Stare, stare, stare, with all your main and
might,
And rivet your gaze on the starry maze,
For the comet will pass to-night.

V.

There was a sound of gaiety that hour,
All the vast city had gather'd there,
Its potent telescopes; and oh! the power
It flung around old women and young men.
A thousand eyes peer'd anxiously, and now
The comet rose in all its flaming might,
A gorgeous halo gleamed on every brow,
A thing of mystery, supremely bright!
But hush! hush! a sound was heard that
augured fright.

VI.

Young people's brows were glad,
And old people's brows were pale,
Those brightly looking at the head,
These darkly at the tail,
Saying: "War will be upon us
Before the dawn of day;
And if, alas! this come to pass,
What hope to run away?"

VII.

Then out spake an old woman,
For old women were on hand:
"That comet is a dangerous thing,
Its message understand!
It comes with war; you've said it,
With blight and famine sure,
In yon burning tail I've read it,
As I read in days of yore."
And the woman ceased a moment,
Then earnestly spake she,
"Who will abide, close at my side,
And think the same with me?"
But now no sound responsive
From all the listeners rose
And for a space, there was no trace
Of aught, but of repose—

VIII.

Tell me not in direful numbers,
Comets are malicious things;
Rumors voice that never slumbers,
Wafts upon its viewless wings,
Tidings sad, and tidings pleasant
Tidings false, and tidings true,
Phases of the living present,
With the future's fancied hue—

IX.

In this hour with mystery sated,
In this epoch of our life,
Be not dumb or silly pated,
But intellectual in the strife;
That comet's real, aye, and earnest,
Mere conjectures not it's goal
Wither goest thou? When returnest?
Ask it not, my anxious soul,

X.

Breathes there a man with soul so dead
Who never to himself had said
They tell me there's a comet nigh,
I'll up and see it, ere I lie
A moment longer here to sleep,
While starry wonders past me sweep.

XI.

If such there breathe, go mark him well;
For him will sound no wak'ning bell,
Sleeping he'll forfeit morning's charm,
The sunrise bright, the breakfast warm,
Thus doubly cheated, he'll come down,
With stupid look, and angry frown.

XII.

Awake, my St. John, leave those teasing
things,
The buzz of beetles, the mosquito's stings.
Let us, since life can little more supply
Than laugh to-day, and on the morrow cry,
Expatiate free upon this wonder vast,
The mighty comet through our sky that
passed;
Together let us beat this ample field.
Unveil the message in its tail conceal'd;
The crested head, the misty length explore,
While sweeping onward in its mighty soar.
Fleet thought will follow in the burning
train,
With many a stout conjecture too, and vain.
Guess where we must, be real where we can,
But vindicate the comet's ways to man.

XIII.

Say first of stars above, or flowers below,
What can we know of you, if we do not know,
Of stars? What know we, but their station
high,
Of flowers, but this: They blossom, fade,
and die.
Then while our observations onward led
From scenes below to wonders overhead,
While suns and planets in their orbits burn,
And wayward comets vanish or return,
Let's not be terrified, nor stand aghast
At the various judgments on the comet
passed.

XIV.

Thus by the changes through this poem
rung,
We see the errors of the human mind,
So self-conceited and so sadly blind,
Since thorough ignorance is thorough bliss,
One's faith runs that way, and the other
this.
But a generous counsel I would he e bestow,
One noble truth's enough—enough for you
to know.
In this age of reason, arrogantly wise,
Guess well your guess, there all the honor
lies.
This foolish verse contains two foolish rules,
That I shall dedicate to learned fools;
But to the wise this counsel I bestow:
Faith, faith *alone*, is wisdom here below.

—Marion Booth.

Critics and Criticism.

BY J. FRANK FARRELL.

In order to arrive at a clear understanding of this article, it may be advisable at the outset to advance the time-honored theory that to produce an effect it is first necessary to obtain a cause. Following up this line of reasoning it may be asserted, without fear of contradiction, that dramatic criticism, to be effective, must have for its motor a cause.

Now, the question arises, What shall constitute the cause? To my mind, every critique written for the press should be inspired by truth, justice and discernment. We may, therefore, sum up the argument and find that any critique, to produce a given effect, must be founded upon truth and inspired by candor. When this is the case, the critic may escape the many breakers obstructing the harbor of true criticism and steer clear of the dangerous shoals of hypercriticism. Yet is this the case of every criticism?

Let us see.

It must be conceded for argument's sake that every regularly employed dramatic writer on the press has a complete knowledge and thorough understanding of his avocation. Though he may not be a graduate from the footlights or a student of the stage, acquainted and in sympathy with its trials, its tribulations, its ups and its downs, yet he has mastered the elementary principles of dramatic literature, its history—present and past; he must have a mind trained in the artistic, combined, with discrimination and discernment, to qualify him to sit in judgment on an actor or a performance. Say the critic is possessed of every requirement, from a literary standpoint, and is in all things competent to pass and write an intelligent opinion, does it follow the principles of criticism, as defined in the opening of this article, are at all times and in every instance adhered to? Is it true that every critique emanating from the brain of ye critic is founded on truth and justice? and is not often the outpouring of prejudice?

By no means.

And right here let me say that, to my way of thinking, the bane of true dramatic criticism is in the excess of the latter characteristic. I will not attribute the motive inspiring writers at all times to ignorance. It would be manifestly an injustice to a majority of the critics of the press. As a rule, they are anything but ignorant of the stage, and are fully alive to the requirements of their profession. Indeed, I will cheerfully bear testimony that, with possibly few exceptions, they endeavor to perform their duties in a conscientious manner. Still there are those who do permit their feelings often to run counter to their judgment, and to this latter class I would say a word.

Would it not be well to remember the golden rule? How would you like some unfriendly critic to write down your play without just cause, simply because of his aversion to yourself? In short, put yourself in the place of the actor or author before employing your scathing pen at the one, or hurling condemnatory invective against the other.

I have known critics who have earnestly desired to be just and conscientious, to harshly criticise an actor or actress, or hurriedly condemn a play, because, perhaps, the one was in some slight respect defective, or the other in some minor detail deficient. The standard of excellence according to their ideas was placed on so high a pinnacle that nothing short of *genius* would satisfy their caustic pens. In this respect the critic is open to the charge of being not only hypercritical, but lamentably unreasonable and unjust. Nothing can be so obnoxious to a reader as to see an article in print bristling with captiousness. It is a false method.

A critic, by reason of the exigencies of his position, watches the mimic world year in and year out with growing restlessness, and in the course of time begins to manifest but little interest in the proper study of stage representations. He sits listlessly through an act or two of a play, and by reason of his long service relies on what he is pleased to term his intuition, and presumes to criticise an entire performance on the strength of what is disclosed through the medium of one or two acts. He can see no harm in this method, and yet it is a thoroughly unprofessional one, and as such, he would in all probability denounce it were the same tactics pursued on a production from his pen, or upon the pen of one in whom he manifested a lively interest. A critic is employed to perform a certain labor, and in order to do his duty with fairness to all, it behooves him to see and study a performance in its entirety. When a critic does this it stands to reason that he can write more intelligently, calmly, and with infinitely more credit to himself, and justice to the person or performance criticised.

As to prejudice entering into the writings of our critics, I am happy to confess the charge is by no means general. And yet I have known instances where writers have been unconsciously led by its pernicious influence and allowed their writings to become polluted by it, the result being that they were invariably hoisted by their own petard. Examples are numerous, but one which came directly under my observation will suffice for illustration: Ada Cavendish, the English actress, on her last tour of this country, opened for a week's season in New Orleans, producing Gunter's Soul of an Actress, which met with evere criticism at the hands of the writers of the press, myself included. After the second performance the play was withdrawn, and other roles in Miss Cavendish's repertoire were occasionally produced, yet the bad impression made by the first named play followed her subsequent performances. She was incontinentally condemned by nearly every critic. On the last night of the engagement, Macbeth was announced; some interest was manifested in the tragedy, principally on account of the announcement that several amateurs had consented to participate. The evening rolled around, and with it came a goodly audience, among whom were the dramatic writers, save one. At the last moment it was found impossible to put up Macbeth, and the New Magdalen was substituted. Mercy Merrick, as it is well known, is one of Miss Cavendish's strongest roles, and good notices were generally accorded her representation. The exception, however, came from the pen of the absent critic, whose prejudice had gangrened to such an alarming extent, that he could not imagine "any good coming out of Cavendish." His readers were greatly amused the next morning on reading in his department a scathing criticism on the actress' Lady Macbeth. Of course he was laughed at by all of his friends.

And still this critic is one of the most careful, conscientious and able writers on the press of the Crescent City. Usually he is correct in his estimate of an actor or a play. Yet prejudice and "intuition" led him into a position which cast obloquy upon himself and did an absolute injury to a deserving actress. This case is not an isolated one. It is, alas, a prevalent custom, and cannot be too severely reprobated. Critics should remember that sometimes an unjust adverse sentence consigns an actor or actress to a position the exact reverse of that for which they are striving and devoting their energies, their talents and their lives. No conscientious actor or actress will object to genuine criticism; they prefer to have their faults and shortcomings pointed out to them, but they are only human, and are as sensitive to the unjust utterances of a critic as the critic himself is to the charge of the use of incorrect syntax, prosody or grammar. To my mind a critic should be actuated by a love of his profession, and he who truly loves it draws inspiration from candor and fairness. "Fiat Justitia Ruat Cœlum."

High Salaries and Green Managers.

Actors, as a general thing, are demanding higher salaries this season—a consequence, doubtless, of the great excess of combinations to be on the road. And in many cases these high salaries are just what are going to strand many a company. Ordinary juvenile men demand from $40 to $50 per week. Last season they were getting from $25 to $30, which, in comparison to the compensation of other trades and professions, is quite ample. The profession is its own enemy in nine cases out of ten. There is no reason for these enormous salaries, and managers are very foolish to give them. It is to the actor's detriment in the long run, and gives inferior talent an opportunity to assume a dictatorial position on the stage. An actor should be rewarded according to his capacity to draw—not by the estimate he places upon his own services, but in too many cases he is employed from necessity, and in others through the instrumentality of friendly recommendation, and to the manager's sorrow, when he is upon the road with a "stick," at a high salary, and a contract binding him, he finds too late that he is doomed for the season with a pronounced drawback. Inexperienced managers often judge an actor's ability by the figure he places upon himself, and because he is high, he *must* be good. Alas! what an error; and how quickly they are made aware of the fact after they have been out awhile.

Like skilled labor, dramatic talent should command a respectable figure; but like other vocations in life, the dramatic is plethoric of incompetent representatives; and these persons, by reason of their opportunity, impose upon the credulity of the bucolic manager, receive excessive salaries, and flood the stage with their objectionable presence. It often serves the manager right for his own carelessness and lack of discrimination. There are but few actors, good or bad, but that will take advantage of the present demand, and get all they can. As long as combinations continue to organize in such numbers as they have in the last two months, nothing else can be expected. The demand for good actors exceeds the supply. The consequence is a quick snapping up by experienced managers at the beginning of the season of organization of all the capable talent, and the creation of bad actors by inexperienced managers, who, finding the choice people in the hands of old and influential directors, take what is left—and that which is left is generally the rag-tag and bob-tail of companies of the previous seasons, who have had just enough experience to profit by the present demand for "talent," and, placing their own figures upon their services, are employed by the country manager or the brand new, self-created manager, who thinks he sees a big fortune in some mythical attraction that has come under his notice. The result is the organization of weak companies, big salary lists, and rapid demoralization and disruption a few weeks after leaving the metropolis. The lessons this season, however, may be beneficial, and result in imbuing the green manager with a little more wisdom in future attempts.

The Wieting Opera House Burned.

Wieting Opera House and block, Syracuse, was totally destroyed by fire on Tuesday morning last, together with a number of other buildings. This makes the third time this theatre has been burned—the first time in 1851, the second in 1856. Dr. Wieting rebuilt it each time. The building just destroyed was an imposing one, and an ornament to the city. The Doctor took great pride in it, and was constantly adding improvements. The reconstructed theatre was opened by a company from Wallack's Theatre, in which was Charles Wyndham, the English actor, who is about to make another trip to this country. During the twenty-five years of its existence nearly all of the operatic and dramatic lights of England and America have appeared there, including Forrest, Davenport, Sothern, Hackett, Holland, Laura Keene, Neilson, Ristori, Patti, Nilsson, Booth, Barrett, McCullough, Keene, Bernhardt, Gerster, etc. A wide celebrity was given to the Weiting Opera House from the fact that for the past two decades and a half nearly all the State Conventions of both political parties have been held in it. It was here that Conkling gained his great victory over Horace Greeley. Dr. Wieting has spent $200,000 upon the building, and it was insured for only $80,000 or $90,000. He informed our correspondent that he did not know whether he would rebuild or not, as he has suffered a severe blow by this fire. From his well-known enterprise, it is expected he will.

Phil Lehnen writes us that the loss is over $100,000. All the contracts and books of the theatre were destroyed. Managers who are booked are requested by Mr. Lehnen to send him their dates and copies of contracts immediately.

Engagements for Next Season.

The following is a continuation of the engagements for next season:

Genevieve Reynolds, for Rooms to Rent.
Mrs. Harry Rowe, Murray Day, by John S. Clarke.
Charles Sturgess, by James Collier.
Elizabeth Andrews, by Chestnut Street Theatre, Philadelphia.
Frederick Bock, re-engaged by Lawrence Barrett.
Anna Warren Storey, by Janauschek.
Frank Little, by John McCullough.
Edwin Varney, for Collier's Coney Island.
Harry Hawk, by Fanny Davenport.
Frank Norcross, Wood's Museum, Philadelphia.
George Woodward, by Neil Burgess.
Horace Vinton, by C. J. Whitney for Felicia.
Walter Owen, by Aldrich and Parsloe.
Leonard Outram, by Fred. Warde.
Lillie Shandley, by John A. McCaull.
Fanny Wentworth, for Rice's Cinderella.
Mary Richardson, by Florence Gillett Company.
Emelie Bigelow and Harry Dalton, by M. B. Curtis.
J. F. Joyce and Charles Abbott, by Joseph Murphy.
Adele Bray, by Joseph Jefferson.
J. L. Ashton, by George Knight.
Lillian de Garmo and Grace Gill, by N. C. Goodwin.
L. Edinger, by One Hundred Wives combination.
Dora Wiley and Richard Golden, by Our College Boys Comic Opera Company.
T. F. Egbert and Kate Glassford, by Marie Prescott.
Eugene Eberle as stage manager, and Harry Mack, by Alex. Caufman.
Regina Dace, by F. S. Chanfrau.
Adelaide Randall, by C. D. Hess.
Agnes Hallock, by Melville Comic Opera Company.
Edward Warren, by W. H. Lingard.
J. P. Keefe, as stage manager, by Madison Square Theatre.
Kate Chester, by the Jollities.

—George Coppin, the veteran Australian manager, recently made a present of his famous dramatic library, valued at $5000, to the Australian Dramatic Association. He retires from the profession in November to private life.

—The Sidney *Bulletin* is the principal dramatic paper of Australia. It devotes considerable space to the interests of first-class amusements. It is a clean sheet, and is worthy of the notice of all first-class managers. Since it paid a large penalty for saying something naughty, the paper has become very nice.

Letters to the Editor.

Will you hear this letter with attention?
As we would hear an oracle.
Love's Labors Lost.

FILLING TIME FOR HIS FRIEND.

EDITOR NEW YORK MIRROR:

DEAR SIR:—I do not go with Rice's Surprise Party next season, as stated in your last issue. I am simply filling time for my friend, Mr. E. E. Rice. For the season of 1881-82 I manage Miss Lotta.

Very truly,
EDWARD E. KIDDER.

NEW YORK, July 18, 1881.

ALBANY, July 18, 1881.

MRS. GARFIELD'S FUND.

EDITOR NEW YORK MIRROR:

DEAR SIR:—Have just read your proposal for a benefit for Mrs. Garfield. If anything is done, will you kindly present this to the management:

I should like a place in the programme. Can give a piece, of any length you require, either costume personation or (which might be preferable,) a short recitation, with accompaniment.

Yours respectfully,
EDWIN H. VAN VECHTEN,
664 Broadway, Albany, N. Y.

Notes from Australia.

—Archibald Forbes is lecturing in Australia.

—American society plays find great favor in Australia.

—G. T. McDonald has the only dramatic agency in Australia.

—The World will soon be presented at the Theatre Royal, Melbourne.

—W. W. Cole has cleared $165,000 in Australia the past seven months.

—Anderson, the magician, is now performing at the School of Arts, Sidney.

—The Danites and several of Bartley Campbell's plays have failed in Australia.

—Theodore Harreta and John J. Wallace are starring through New Zealand with the Danites, doing fairly.

—Bandmann has had his usual newspaper fights in Australia, which resulted in a disastrous business to him.

—Billy Sweatnam is idle in Australia since the closing of Leon's Minstrels under the management of Hayman.

—Louise Pomeroy stays in Australia until December, when she goes to England. William Lake goes with her.

—The new Theatre Royal, at Brisborn, was opened by J. L. Hall in Rip Van Winkle. His wife (Jennie Wiseman) died recently.

—D. Hayman, the Australian manager, is in New York. Letters addressed to Haverly's Fourteenth Street Theatre will reach him.

—The Williamsons will remain in Australia for some time. They are making money very fast. On Pinafore they cleared $50,000.

Signor De Vivo has a small concert company in Australia, and is reported to be doing well. He expects to go soon to San Francisco.

—Maggie Moore is a great favorite in social circles in the principal cities of Australia, and is freely admitted into the best society everywhere.

—Nellie Stewart (of the Stewart Family), is playing the Drummer Boy in the Tambour Major. Maggie Stewart has married and retired, thus breaking up the family as a party.

—Leon's Minstrels had the largest continuous run of any minstrel company ever in Australia. They played in St. George's Hall, Melbourne, six months to enormous business.

—J. C. Williamson has taken the Opera House at Melbourne for the production of the Pirates of Penzance, Evangeline, etc. The former is now on, and is a moderate success.

—Fred. Marshall, the comedian who came to America with Lydia Thompson, has seceeded from the London Comedy company, now in Australia, and is starring with great success in Jeams.

—Wm. Marshall, the only show printer of any importance in Australia, is expected in New York soon. He comes to purchase large presses and new material to increase his already prosperous business.

—J. W. Allison, who will be remembered as the Australian manager who came to New York in 1876, has since built a theatre in Adelaide, and has been remarkably successful, having made a fortune in two years.

—The Tambour Major had the longest run of any comic opera ever seen in Australia—one hundred and twelve nights. [illegible] were turned away from the door. The company opened in Sidney at the Theatre Royal, June 27.

PROVINCIAL.

What the Player Folk are Doing All Over the Country.

DATES AHEAD.

Managers of traveling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

BENNETT & MOULTON'S JUVENILE OPERA CO.: St. John, 18, week; Halifax, N. S., 25, week.

HAVERLY'S NEW MASTODONS: Through Michigan week of 18; Detroit, 25, 26.

HAVERLY'S EUROPEAN MASTODON MINSTRELS: San Francisco, July 4, four weeks.

HAVERLY'S WIDOW BEDOTT CO.: Santa Cruz, Cal., 21; San Jose, 22, 23; Marysville, 25; Oroville, 26; Sacramento, 27, 28; Carson City, Nev., 30; Virginia City, Aug. 1, 2; Reno, 3; Eureka, 5, 6; Ogden, 8; Laramie, 10; Cheyenne, 11; Fort Collins, Col., 12; Boulder, 13; Colorado Springs, 15, 16; Pueblo, 17; Leadville, 18, 19, 20; Denver, 22, 23, 24; Georgetown, 25; Central City, 26; Golden, 27; Columbus, Neb., 29; Fremont, 30; Omaha, 31; Lincoln, Sep. 1, 2; Council Bluffs, 3; Des Moines, 5; Rock Island, Ill., 6; Joliet, 7; thence Indiana circuit.

HOOLEY'S MINSTRELS: Lincoln, Neb., 21, Omaha, 22, 23; Council Bluffs, Ia., 24, 25; Sioux City, 26; Mankota, Minn., 27; St. Paul, 28, two weeks.

M. B. CURTIS' SAM'L OF POSEN: New York, till further notice.

MADISON SQUARE THEATRE CO. Hazel Kirke—Ogden, 21; Salt Lake City 22, 23; Laramie, 25; Cheyenne, 26; Denver, 27, 28, 29, 30.

NELLIE BOYD DRAMATIC CO.: Grand Island, Neb., 21, 22, 23; Kearney, 25, 26, 27; North Platt, 28, 29, 30; Sidney, 1, 2, 3; Cheyenne, W. T., 4, 5, 6.

RICE-GOODWIN COMIC OPERA CO.: Boston, Mass., 4, eight weeks.

RICE AND CARTE'S BILLEE TAYLOR: Boston, Mass., 4, ten weeks.

SNELBAKER'S MAJESTICS: In the Colorado circuit.

TONY PASTOR'S TRAVELING CO.: Binghampton, 21; Syracuse, 22; Amsterdam, 23; Boston, Mass., 25, two weeks.

VOKES FAMILY: Buffalo, 20 to 23. Closing tour.

WILBUR COMIC OPERA CO.: Now at Bijou Opera House, New York City.

BOSTON.

Boston Museum: Cinderella at School continues to delight the patrons of this theatre, and will be continued for some time.

Forest Garden: Babes of the Woods, as presented here, is a great success, and will be produced this week with new features and a few changes in the cast, Marion Singer appearing as Falcontrina and Pauline Markham as the Prince.

Oakland Garden: The Mascot attracted the largest audience of the season; the 100th performance took place at the Saturday matinee, each lady being presented with a satin programme. This week the first engagement of the Barry and Fay Comedy company, under the direction of Wm. Harris, will take place, the performance concluding every evening with Muldoon's Picnic.

Halleck's Alhambra: John E. Owens concluded a very successful engagement, and will be followed this week by the Holman English Opera Bouffe company in Giroflé-Girofla and the Grand Duchesse.

Boylston Museum: Variety.

Items: The Windsor Theatre will open September 5. The Corinne Merriemakers will appear at Oakland Garden August 8. They will commence their regular season at Halifax August 22, and will produce The Mascotte during the season. Tony Pastor and company will appear at the Howard August 29. Charles Burnham has been re-engaged as business manager of the Globe Theatre.

CHICAGO.

Grand Opera House (J. A. Hamlin, manager): The revival of the Romance of a Poor Young Man has been pleasing to quite large audiences. The Manuel of James O'Neil was an excellent impersonation, and Lewis Morrison fairly eclipsed himself in Laroque. Forrest Robinson appeared to advantage as De Bevan, and H. A. Langdon made a fine Demarest. The Marguerite of Rose Wood has been spirited and faithful, and Mrs. Bates acted and looked Heloum to perfection. Illie Mosher excited much mirth in the part of the crying Mme. Aubrey. Mr. Dayton being called away on account of sickness in his family, Mr. Burchy completed the scenic effects in a very satisfactory manner. This closes the successful engagement of J. O'Neil and company at this house, and The Two Orphans is announced for week of 18th.

Hooley's (R. M. Hooley, manager): The closing week of Cinderella at School shows a falling off in attendance. The company, apparently depressed by heat and small audiences, do not play with the vivacity and dash of the first week. J. O'Neil and company opened their five weeks' engagement with Saratoga, Monday evening, the 18th.

Olympic Theatre (Z. W. Sprague, manager): The Two Orphans has been given to profitable attendance by a company made up for the occasion, Edward Arnott appearing as Jacques, and Harry Webber as Pierre Frochard. Henriette and Louise were given by Grace Cartland and Mamie Johnston. Harry Pearson and Alice Placide took the roles of Count and Countess De Linieres. For a hasty preparation and mixed company the play was presented with some clearness, sufficient at least to gain the approbation of the people. The sitting was good. J. Griscom, the faster, changed to a feaster, Tuesday the 12th, and undertook to give a sort of theatrical show by eating his first meal on this stage. The card didn't draw immensely, only about two hundred being willing to pay fifty cents to see him eat. Two [illegible] will be continued a part, and perhaps the whole of the coming week. It would be well for the management to suppress the brazen officiousness and disgusting profanity of one of the ushers who occasionally stands at the door in the absence of the doorkeeper.

Lyceum (Alf. Johnson, managrer): George C. Charles has drawn fairly with the Skeleton Hand. At C. W. Taylor's benefit variety and the Child of the Regiment were given. The house will not be closed as expected. An Uncle Tom's Cabin Company will play a Summer season, opening 19th.

Exposition Hall (Milward Adams, manager): Theodore Thomas' Orchestra opened 11th to a very large audience, which has been increasing at each performance. About two-thirds of the immense hall is transformed into a garden by a profuse supply of evergreen trees, among which are tables and chairs, and the listeners can enjoy ice cream, lemonade or beer while being charmed with music. The Summer evening concerts are to continue six weeks, and success is assured, as the admittance has been placed within the reach of all.

Items: The Marble Heart will be the attraction at the Halsted Opera House week of 18th.—Haverly's new theatre, which is rapidly approaching completion, on Sedgwick street near North avenue, is to be called the Criterion. A. A. Munger, a wealthy capitalist, is the owner and Charles Engle the lessee and manager. Wallace Hume, the architect, has certainly combined novelty with utility in the plan of construction. The auditorium, consisting of main floor and one gallery, will seat 2,000, and the exits are numerous. There will be 17 fire escape ladders. Six stairways lead from the gallery, two of them through large doors leading down the outside, where there is a space of five feet on both sides of the building. There are to be four proscenium stairways from lower floor to upper boxes. The stage is sixty feet deep and seventy wide, with a slight pitch toward orchestra, and constructed to allow the presentation of the spectacular drama. The dressing rooms will be back of proscenium boxes and under the stage. W. J. Gunning, scenic artist, has commenced work. Alf. Johnson will be stage manager.—E. J. Leehman has commenced the building of a large variety theatre on State street. J. Luits and Mr. King will probably be the lessess and managers.—Charles Hilton and George Cobb, who are well known and remembered by professionals who have stopped at the Sherman House, will be connected with the Tremont House the first of August, meantime they will visit the East for rest and pleasure. A. W. Carver and R. S. Brownell fill the positions vacated by them.—The Ideal variety combination take the road next week.—The Clifford combination has returned.—C. W. Roberts, business manager of Burnham's Electric Light Dramatic company, has been in the city for several days. His season will begin at Independence, Iowa, August 9.—Manager Sprague left for New York evening of 14th.—J. H. Haverly arrived Thursday, and expects to remain several days.—Ella Wren and Mrs. Bates do not go to Hooley's with the O'Neil Company, but will appear in the Two Orphans at the Grand.—It is currently reported that the Two Orphans will follow Saratoga, at Hooleys. Cannot some other city take some of these orphans off our hands, or shall we have to build an asylum?—The International Bill Posters' Association held its annual convention 13th and 14th at the Commercial Hotel. Geo. A. Treyser was re-elected president; next meeting in Boston.—Gilbert and Fox close their season at Frankfort, Michigan next week.—Harry Belmer is reported on the strand somewhere in Michigan.—King and Castle's Ideal Star company will appear at the Park Theatre, St. Louis, July 31st.—S. J. Forham is reorganizing the John Dillon party for next season.—Captain Decker, of the Globe Theatre, St. Louis, is here engaging people. He has secured J. K. Vernon and Barry Adams and wife for the opening of his season, July 23.—There is a report that Dr. Quinlin, of Hooley's Theatre, is sick in Kansas City.—Extensive repairs are being made at the National. A new stage is being put in, and 300 new opera chairs will be produced. The front is receiving a brightning up with a coat of paint. The Armitage Brothers are the proprietors.—E. J. Buckley, Frank R. Rice and wife, Charles Kent, Dickie Lingard and Grace Roth will appear in the cast at the Grand next week.—There is a probability that The World may be presented at McVicker's one week earlier than at first announced.—The Waldron and Chapelle Danites combination closed their season at Alpena, Mich.; the 16th.—The expressed desire of Chicago to have the privilege of again hearing Peschka-Leutner will be granted, as she will sing in two concerts at the Central Music Hall. 19th and 21st. She will be assisted by Jesse Bartlett Davis, August Liverman, B. Bach and the Chicago Chickering Quartette. Will J. Davis is the instigator and manager.—Emma C. Thursby has written to friends that she will return early in the Fall.—A St. Louis company is rehearsing The Mascotte at the Grand Opera House. They are to appear at the Pickwick in that city.

PHILADELPHIA.

Items: There is a general overhauling of the theatres in progress. With the opening of the season they will all present an attractive appearance. Manager Morley is putting folding chairs in the Chestnut, repainting the auditorium and re-gilding the ceiling. New act drops are being prepared. Mr. Southwell, who was treasurer of the Opera House last season, is going over to the Chestnut, and Simon Hassler will continue in charge of the orchestra.—The new Eighth Street Theatre is progressing very satisfactorily. It will be a very pretty house when completed. There will be folding chairs in the parquette and the act drop is to depict a scene on the Wissahickon, out in the Park. Electricity will be used partially for lighting. Manager Brown has engaged the following company: R. Fulton Russell, Charles Stanley, Charles D. Herman, Edwin Hammond, George Wessels, Willis Page, Henry Wilson, J. Rodney Keenan, F. C. Boler, Jay Hunt, George D. Erroll, William Pennoyer, Richard Hunt, Horace Ireland, George S. Huke, F. G. France, Lizzie Price, Gabrielle Du Sauld, Theresa Newcomb, Esther Williams, Lizzie Anderson, Josephine West, Edith Marvilla, Nina Livingstone, Clara Knight, Fanny Hayling and Jenny Frampton. J. W. Reynolds will be the stage manager. It is said the theatre will cost $80,000.—The Lyceum will have a good stock company, as well as the Museum, which is also undergoing alterations.—The Opera House, which is new, needs no additions, and the Walnut is in good condition. The latter theatre will open August 1 with The World.—The Arch is in good condition, and Mr. Mendum is abroad on business and pleasure.—The Eleventh and Arch Street Opera Houses, where the minstrels hold forth, will be brightened up, and the manager of the National is spending $5,000 in improvements.

CINCINNATI.

Items: Theatrical notes of an interesting nature are as scarce as angels' visits.—Tom. Hawkins and Harry Vance are recreating near Loveland, Ohio. Len Steele, formerly associated with Bob Miles in the management of the Grand, and last season with the Juveniles in the capacity of business manager, joins Barnums Show at Bay City, Mich., 18th.—Mr. Steele's contract reads for two years' services.—Harry Lewis, treasurer of the Grand Opera House, has returned from New York.—E. F. Harvey, who is engaged to prepare the scenery for the new Opera House in Kansas City, Mo., announces his early departure for that flourishing little city.—Jim Fennessy, who is summering near Independence, Ky., varies the monotony of country life by an occasional visit to Cincinnati.—Manager Collins, having booked attractions for the ensuing season at Heuck's, has returned from the East, and will join Mrs. Collins at Fayetteville, Ohio, until the first of August.—Harry Noxon, of St. Louis, is in the city supervising the dismantling of the scenery, etc., of Pike's Opera House.—L. D. Huntz, manager of the Julia A. Hunt combination, was in the city 14th *en route* to his home at Blanchester, Ohio.—Max Maretzek's Queen City Orchestra Concerts at the Highland House are being well attended, despite the torridity of the weather.—The Murray-Ober combination, Harry Vance temporarily in the leading roles, inaugurated their season 25th.—John B. McCormick, formerly city editor of the *Enquirer*, but now in charge of Frederick Paulding's business, is spending a few days in the city. A surprise was in store for John, 15th, a newly-arrived young lady in the McCormick mansion proving one of the most interested participants. "Mother and daughter doing well."—Mrs. J. R. Healy departed 16th, with the intention of spending a few weeks in Detroit.—Adam Webber, the well-known leader of Heuck's orchestra, who has been seriously indisposed for several weeks, is now convalescent, and anticipates wielding the baton during the coming season with all his old-time energy.—Manager Miles contemplates a complete reorganization of the staff at the Grand, and the probabilities are that the free list will be thoroughly revised.—John Morrissey is in the city.—The World and Michael Strogoff are announced for early presentation at Robinson's Opera House.—Burton Adams, the efficient manager of the company at the Soldiers' Home, Dayton, Ohio, arrived in this city 16th.—Harry McCall, a variety actor, suicided at Toledo 14th.—Manager Borden, of Louisville, was in town 15th, but returned to Louisville following date.—There are letters here care *Enquirer* for the following professionals: Barlow and Wilson, Bessie Bell, Lillie Hall, Robert Stickney and Carrie Howard.—Col. Thomas E. Snelbaker's Majestics are expected home during the coming week.—The popularity of THE MIRROR with Cincinnati amusement-goers is amply evinced by the increased demand for its Midsummer Number.

SAN FRANCISCO.

California Theatre (Maguire and Field, managers): This theatre was closed last week, except Friday and Saturday, when the Hazel Kirke party returned and gave their adieu performances to very large houses. Fun on the Bristol was put on Sunday night in very good style, with Jarrett and Rice's company, and attracted a large house. Last night W. E. Sheridan, the tragedian, reappeared here in Louis XI, after an absence of some four months. A crowded house, and an enthusiastic one as well, greeted him, and on his appearance was most boisterously received, and honored by a triple recall in front of the curtain at the close of the first act. It would be indeed a work of supererogation to add any praises to Mr. Sheridan's interpretation of the character of Louis XI, as it stands as one of the masterpieces of the American stage. Of his support not much can be conscientiously said in their favor, especially the people he has brought with him. C. G. Craig, who plays leading support, as Duke de Nemones, is a very fair young actor, but altogether too stagey in this character. Rose Keene, as Marie de Comine, failed to create any favorable impression, the part being too heavy for her. Of the rest of the cast, A. D. Bradley as Coltier, Eva West as the Dauphine, and Fred Ross as Oliver, all local talent, were, as usual, excellent. Nothing but praise could be said of the mounting and scenery of the tragedy, and it was fully in keeping with the past reputation of this theatre for effective representations. Louis XI will be repeated all the week, and Shylock put on probably next Monday.

Standard Theatre (Charles E. Locke, proprietor): Baker and Farron played to increased business during the latter part of past week in The Emigrants; but on account of some disagreement or differences with Locke, they concluded their very brief engagement Sunday night. The theatre is now closed, and on my asking Locke to-day what would be the next attraction, or when the theatre would reopen, he said: "I don't know." Well, if he don't, I am sure I don't, but I hear unofficially that J. M. Hill's All the Rage company will appear here soon.

Bush Street Theatre (Charles E. Locke, proprietor): Haverly's Mastodons are still packing the house. A new bill is given this week, which includes Billy Emerson's Morarity, M. P., and the burlesque of Billy, the Tailor, or All I've Eat, which is ludicrously funny. The receipts of the past two weeks were over $19,000—extraordinary figures for a house of this size. The Mastodons play three weeks longer.

Baldwin Theatre (Thomas Maguire, manager): That mass of dramatic rubbish called Emancipation, after lingering through the week to empty houses, came to an untimely end Saturday afternoon by a "strike" of the stage hands, and the small audience present were dismissed after paying them their money back. It is just such a piece as this that make managers chary of good, and in many cases meritorious plays. The Wallack people have arrived, and are now rehearsing La Belle Russe for production 18th, the theatre being closed this week for a thorough overhauling. Thomas Maguire, the veteran, will act as manager for E. J. ("Lucky") Baldwin, who will be proprietor. Maguire will be assisted by his nephew, Charlie Goodwin, who is one of the most indefatigable workers, as well as smoothest talkers, in the business. I hope with the new deal, for the sake of the dramatic business in this city, that things will run smoothly at this beautiful theatre. A complimentary "benefit" is announced to take place next Sunday for Thomas Maguire, the bill consisting of the burlesque of the Two Orphans by Jarrett and Rice's Fun on the Bristol party. I think if any one in this connection is really deserving of a benefit, it is Manager Jarrett himself.

Winter Garden (M. A. Kennedy, manager): Boccaccio was to have been produced last night, and had already been extensively billed and advertised, but late in the afternoon it became evident that, on account of a determined effort on the part of Harry Gates, Hattie Moore and Tom Casseli, who appear to be the chief "kickers" in the company, they refused to appear last night in Boccaccio on the ground of limited rehearsals, so that La Mascotte was substituted instead. Boccaccio is announced for Wednesday night. Business good.

Tivoli Gardens (Kreling Brothers, proprietors): Martha is running well, and will be replaced next week with Balfe's Satanella.

Bella Union Theatre (Harry Montague, manager): There is nothing new to report here.

Adelphi Theatre (Ned Buckley, proprietor): C. W. Barry still continues in his melodramas, the attraction for this week being Broken Fetters.

Grand Opera House (Sig. Bianchi, Manager): Through some disagreement or other difficulty, the opera season came to a sudden standstill last week, but these difficulties appear to have been fixed up, and to-morrow night we are to have Ruy Blas by the full strength of the Bianchi-Montaldo Italian Opera Company.

Items: Eddie McArdle, late treasurer of Tivoli Gardens, goes out as advance agent for Alf and Lulu Wyman during their trip through the southern counties.—Mark Thall, the whilom Colorado manager, has returned, and is—so he says—one of W. E. Sheridan's managers.—During the performance of The Emigrants last Friday night at the Standard Theatre Pope Cooke, a sort of go-as you-please actor, rushed over to Manager Locke's office in his stage make-up and demanded $4, a balance he claimed was due him, or he said he would not go on; Locke paid him.—Robert Duncan Milne, a well-known newspaper man and dramatic writer, and one of the authors of M. A. Kennedy's new comedy, Senator Silverbags, is rewriting Yakie for Alf Wyman.—Haverly's Widow Bedott company, who have been playing to big business up in Oregon, return to-morrow and play Eastward.—Seymour Locke, a cousin of Manager Locke, will be the treasurer of the new Emilie Melville Opera company, and C. R. Bacon will be business agent. The company are now rehearsing Gilbert and Sullivan's new opera, Patience, which they will give probably one week immediately after the Mastodons' engagement.—Harry De Lorme, actor and vocalist, at present one of the leading members of the Winter Garden company, has been engaged by Manager Jarrett for his Fun on the Bristol combination, and will leave here about August 5. Harry is a genial gentleman, and has hosts of friends here who wish him every success. Much of the success of the Winter Garden company has been due to Mr. De Lorme, who is careful and painstaking with every part entrusted to him.—Lottie Cobb writes her parents here that she goes out with the Knights next season as leading lady. Miss Cobb is well known here as an excellent actress and accomplished lady.—Matt V. Lingham has been improving very fast of late, and now feels so strong that his appearance on the stage again is the matter of only a few weeks. It is quite probable that he will play the character of Lord Fitznoodle in M. A. Kennedy's new comedy, Senator Silverbags, when that play is produced. E. T. Stetson and his new company leave for Eureka, Humboldt Bay, to-morrow for a brief visit. It is his intention to play the whole of next season, supported by a company of his own.—Wilder Pease, who is considered Manager Locke's *fidus achates*, has returned after an absence of nearly six months, most of which time he was looking after Locke's interest with the late Soldene Opera company.—Charley Lord has been engaged by Manager Jarrett to attend to the business of his Fun on the Bristol combination on this coast. There is no one better acquainted with the country here than Lord, if we except A. F. Bailey, who is temporarily looking after E. T. Stetson's interests in the country.—"Yakie" Shattuck is back again at his post at the California Theatre, fully satisfied with his recent brief but unprofitable managerial career with the Wymans.—The Vienna Gardens having failed to pay where admission was charged, is now back to the old style of a free concert hall.—I have just heard that Locke has "let go" of the Standard Theatre, and that the lease which Locke was supposed to have had was a myth. If this be true, I think Locke has made a wise move, and he will be better off financially if he confines his attention entirely to his Bush Street Theatre.

ST. LOUIS.

Uhrig's Cave (John J. Collins, manager): The production of La Mascotte at this popular Summer theatre was a great success, and the roles were all filled with good effect. Miss Blanche Chapman as Bettina scored a great success, and W. H. Fitzgerald was very fine as Pippo. Their "gobble, gobble—baa" duet has captured the town, and it is encored a half dozen times each night. Geo. W. Denham made another fine comedy success as King Lorenzo, and C. W. Lang was satisfactory as the Prince. H. C. Conley was clever as Rocco, and proved himself a good comedian. Miss May Stembler was pretty and vivacious as Fiametta. The chorus was well drilled and the costuming rich and beautiful, the stage pictures being exceedingly handsome. La Mascotte is up for a run, and will be succeeded by Patience.

Park Theatre: Olivette has been the attraction at this down-town resort during the past week, and it was fairly presented. Rose Stella in Olivette received much deserved applause. She is certainly one of the best bouffe artistes that has ever appeared in St. Louis. Miss Maggie Duggan was handsome and sparkling as the countess, and Miss Clara Elliston as Clementine was pretty and charming. L. W. Raymond's De Merrimac was not sufficiently lively to be called a genuine success. Mr. Hampshire's Valentine was good vocally and otherwise, and C. H. Hopper, who took the part of Duke on short notice, acquitted himself creditably. The piece was presented with new costumes. It will run for another week.

Items: E. K. Russell, a once famous manager and actor, and the first husband of Ada Isaacs Menken, is in the City Hospital here suffering from the result of an accident sustained some weeks ago. Mr. Russell has been suffering from a mental disorder for some time, and it is suggested that the profession do something for him.—Manager Mitchell and Manager Smith, of the new People's Theatre, arrived in town during the past week, and are completing their arrangements for the opening of their season.—The Pickwick Theatre has been doing a light business with Little Mac's coterie, a very fair variety performance. Spering's orchestra played musical selections in the Garden. Mr. Phillips says he will have a strong attraction in a few weeks. Next week the establishment will be closed.—John W. Norton and his wife have gone East again.—Work on the new People's Theatre and the Grand Opera House is progressing rapidly. The former theatre is now under roof.—Gilbert and Sullivan's Opera of Patience, or Bunthorne's Bride, will be produced at Uhrig's Cave July 28.—Among Pope's attractions next season are the Union Square Theatre company, John Sleeper Clarke, Marie Geistinger, and Rossi.—Manager Mitchell has stated positively and repeatedly that his theatre will not be a variety theatre, and in proof publishes the following list of attractions secured: Charles L. Davis, with Alvin Joslyn; Legion of Honor company; Hoey and Hardie Child of State; Joe Murphy; Nick Roberts' Humpty Dumpty; European Uncle Tom; Evangeline; John A. Stevens' Unknown; George Clark, in Connie Soogah; George Knight; M. B. Curtis; Diplomacy; Collier's Coney Island; Jacques Kruger; Grimaldi Adam's Humpty Dumpty; Big Four; Pat Rooney; Fay Templeton; Harris and Rich; Barry and Fay.

CALIFORNIA.

SACRAMENTO.

Metropolitan Theatre (S. C. Mott, local manager): Madison Square Theatre company in Hazel Kirke played here 5th and 6th to a brilliant and selected audience, and proved beyond doubt that the theatre going public appreciate a chaste entertainment in the hands of competent and reputable actors.

COLORADO.

DENVER.

Sixteenth Street Theatre (Langrishe & Pierce, managers): Zamlock, the Austrian, was the attraction to a large business the past week.

Palace Theatre (Edward Chase, proprietor): No changes except Behind the Scenes, or Rehearsal at the Palace, being substituted for Denver Life. Twin Sisters underlined.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): A benefit was given Lisa Weber on 7th. The play produced was The Debutante, together with a variety olio. The empty seats must have thoroughly demoralized the beneficiary. Variety artists will come to the conclusion some day that they cannot draw in the legitimate. On the 8th and 9th The Brothers of Pisa was produced for the second time in this city. It was played to light houses. It came near not being played at all, as Charles Edmonds, after he was dressed and ready for the curtin to rise, suddenly refused to go on. After some delay, Ned Sullivan was induced to read the part. On the 8th Mr. Sullivan had learned the major part of his lines, and acquitted himself very nicely. Why Mr. Edmonds refused to go on cannot be learned at this writing. The house is now closed and nothing booked.

Grand Central Theatre (Con. Caddigan, manager): Snelbaker's Majestics opened 9th to a packed house, and is still doing a large business. The olio performance is fair only, while the burlesque is obscene and disgusting, and it is whispered that the police have orders to close him up this evening, if the odious show is continued. They came near being hissed the first night, but a few roughs got the house and applauded the vile performance.

Items: John T. Raymond has cancelled his dates for Tabor Opera House.—Variety people are abundant in this city.

GEORGIA.

MACON.

No amusements. The bookings at this house show an increase of twelve combinations over past season, among which are My Partner, Sol Smith Russell and many others on their first tour South. The stage will be enlarged, house thoroughly heated and many needed changes made.

ILLINOIS.

ROCKFORD.

Rockford Opera House: Work on the new Opera House is progressing favorably, and we people are looking forward with pleasant anticipations to its completion. The house, though not large, will be one of the most artistic in the country. Its exterior will be simple, yet ornate and artistic, its construction perfect in all its parts. In its interior it will be a gem, everything being finished in the latest style of modern art; it is provided with a larger number of exits, than any house of its size in the country; its arrangement and form insure to every sitter a full view of the stage. The private boxes will be entirely new in form and composed almost wholly of polished brass and ebony, and hung with rich plush draperies. The decorations will be both in paper and frescoe. This work has been entrusted to Spur Massey, of Chicago. The building will be heated by four large furnaces, and will have a perfect system of ventilation. J. M. Wood, of Chicago furnished the plans, and is superintending the construction. This gentleman is remodeling. The stage will be 45 feet deep by 59 feet wide, and equipped with a fine outfit of scenery, some 16 complete sets. The stage is in charge of Sossman and Landis of Chicago, and is a piece of work of which they may justly feel proud. Mr. Wood's friends in the profession will find that he has carefully considered their comfort, giving them large, convenient and well ventilated dressing-rooms, nicely warmed and furnished. The seating capacity will be about 1000, and when completed (Nov. 1st, 1881) it will be under the management of J. P. Norman, well known throughout the West as a most successful manager.

STERLING.

Item: The following is a list of the attractions that occupied the Academy during the season just closed: Leavitt's Burlesque Opera Company, crowded; Sprague's Minstrels, fair; Criterion Comedy Company, good; Herbert Constellation Company, fair; Matilda Fletcher, lecture, light; Berger Concert Company (second appearance), good; Jay Rial's Humpty Dumpty, crowded; Litta Concert Company, crowded; Arlington's Minstrels, good; Heywood Brother's Combination, good; Scott-Paine Opera Company, crowded; Abercrombie's Uncle Tom's Company, fine; Big Four Minstrels, large house; Bob Burdette, lecture, poor; Charles Forbes Dramatic Company, poor; Minnie Palmer Company, good; Arabian Night Company, fair; Lilian De Garmo, light; The Rival Concert Company, large; Rolland Reed Comedy Company (second appearance), good; Theodore Tilton, lecture, good; McIntyre and Heath's Minstrels, good; Tauk-Ku, fair; Ben Cotton Dramatic Company, good; Rive King, grand concert, immense; Remenyi Concert Company, poor; Ideal Colored

Musical Combination, crowded, and fifteen home entertainments which were all well patronized.

INDIANA.

FORT WAYNE.

The Sullivan Hibernian Blondes failed to appear the 12th. They have disbanded. Nothing booked but Barnum's August 6.

LOGANSPORT.

Dolan's Opera House (G. W. Fender, manager): Tony Pastor played here with a very good variety company. The audience was slim on account of the heat, and the people present suffered greatly on account of the poor ventilation of the house. Mr. Dolan should have this remedied.

RICHMOND.

No amusement past week. J. H. Dobbins attended the Bill Posters' Convention at Chicago this week. THE MIRROR's Midsummer Number is greatly admired.

IOWA.

COUNCIL BLUFFS.

Nellie Boyd co. came 8th and 9th, but the weather being so extremely hot, the audience was moderate. Miss Boyd is a very clever actress, with a good company, and deserved a large house and will have if she comes again.

Items: Nothing booked for the present. Amusements of all kinds have dwindled down, and the season is about closed, but there are many bookings for next season, with some first-class attractions.—Coup's Circus came 12th, and the mammoth canvas was filled both afternoon and evening.

DUBUQUE.

Opera House (G. D. Scott, Manager): Show news is very scarce at present.

Items: Forepaugh comes on the 16th.—The following is a review of business done by companies the past season at the Opera House of this city, opening August 27 with Gulick and Blaisdell's Nip and Tuck to fair business: Billy Arlington, fair; Hoey and Hardie combination, fair; Goodwin's Froliques, fair; Leadville Minstrels, good; Hill's All the Rage, fair; J. Rial's Humpty Dumpty, good; Denman Thompson, good; Leavitt's Vaudeville and Specialty, fair; Collier's Banker's Daughter, good; Mary Anderson, big; John T. Raymond, light; Litta Concert company, good; Sprague's Uncle Tom, fair; Haverly's New Mastodon's, big; Miles' Juveniles, fair; Daly's Arabian Night, fair; Frank Mayo, good; Mrs. Joshua Whitcomb, light; Rive-King Concert company, fair; Gulick and Blaisdell's Arabian Night, fair; Prof. E. S. Morse's lecture, good; Corinne Merriemakers, good; James Redpath's lecture good; N. O. Minstrels, fair; Remenyi Concert company, good; Draper's Uncle Tom, fair; Minnie Palmer, fair; Gulick and Blaisdell's Minstrels, fair; Annie Pixley, good; Archibald Forbes' lecture, good; Gilmore's Humpty Dumpty, good; Colleen Bawn, good; Baldwin's Brilliants, fair; Sarom Burlesque company, good; Charlotte Thompson, good; Haverly's Widow Bedott, fair; Harrison's Photos, large; Haverly's Black Forty, large; Strakosch and Hess Opera company, good; Twin Sisters, good; Hoey and Hardie combination, fair; Canfield Booker and Lamont, fair; Galley Slave, fair; Salsbury's Troubadours, good; Joseph Jefferson, good; My Geraldine, fair; Charles Forbes Dramatic company, light; Haverly's New Mastodons, good; Mitchell's Pleasure Party, fair; Madison Square Hazel Kirke, good; Rose Wood, good; Sprague's Georgia Minstrels, fair; Tony Denier's Humpty Dumpty, large; Haverly's Mastodons, fair.

Item: John Flynn, of this city, joins the Standard Theatre company, which opens season August 15 at Cincinnati in Rooms for Rent.

FORT MADISON.

Theatricals are very dull here; nothing for a month.

Items: C. E. McDermith and wife are summering here. They were with the Florence Herbert company last season.—Jay Simms and wife, of the Simms' Dramatic company, were here on a visit.—Manager Doerr and wife have gone to Europe to spend the Summer.

KEOKUK.

Gibbons' Opera House: Bookings for next season now include John McCullough, Frederick Warde, Fanny Davenport, Annie Pixley, Neil Burgess, Herrmann, Pat Rooney, Marian Gray, Florence Herbert, and others. Before this letter is published it is probable that arrangements will be made for The World, The Original Big Four, The Vokes, Brooks, Dickson and Clapham's Minstrels, Lingard's Stolen Kisses, and many others.

Keokuk Opera House: The list of engagements at this house includes Cal Wagner's Minstrels, Leavitt's Minstrels, Hoey and Hardie, Joe Murphy, and several others. There is strong talk of a change in the management of the new place. I understand that the board have the matter under consideration.

MAINE.

BIDDEFORD.

City Hall has been greatly improved by the addition of a horse-shoe gallery. This will almost double the seating capacity. The stage is to be lengthened six feet. The hall will be finished about the middle of September next, and will not suffer by comparison with any other hall in the State.

MASSACHUSETTS.

FITCHBURG.

Everything is dead here, and will be until September.

WORCESTER.

Tony Hart and his brother, John C. Cannon (the business manager of Harrigan and Hart), gave another social time last Thursday to about fifty of their social friends from New York, Providence and this city at the "Eyrie" grounds, the most popular resort on the shores of Lake Quinsigamond. The invitations were sent out from the Sub Rosa Club, which, by the way, is an organization of very recent origin, and consists only of the popular comedian and a few personal friends. The bake, of course, was the principal feature of the entertainment, and was a genuine surprise, at least to all the Worcester people who attended it, for they had never before seen anything like it in this part of the country. Clams, potatoes, eggs, lobsters, blue fish, tripe, onions and other "fixins" were all cooked together in one promiscuous pile beneath the rock weed and grass, and to say that they were excellently well done is but to inadequately express the deliciousness of the several dishes as they were placed on the table before the merry party. Having disposed of the bake and partaken of the other refreshments, which necessarily accompanied it, the party indulged in short speech-making and singing, a local colored orchestra having supplied the music for the occasion. Mr. Hart himself, of course, was one of the stars in the literary part of the entertainment, and, as usual, made many pleasing and telling hits. Among those present from New York who came especially to attend the gathering were Messrs. George Barnett, John Dugan and Archie Stalker, who acted as chief caterer, and whose name has all at once become famous in the "Heart of the Commonwealth" as an expert in the matter of getting up clam bakes. This will be the last entertainment of the season by the Sub Rosa Club, as Messrs. Hart and Cannon leave here in another week to prepare for their professional duties.

Items: Manager Reynolds is negotiating with several companies to reopen Lincoln Park Theatre.—The Mechanics' Association are contemplating the erection of a new Opera House in the rear of Mechanics' Hall.—H. H. Bigelow, proprietor Skating Rink, is preparing the interior for a series of cheap and popular amusements of a light operatic nature.

MICHIGAN.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): Closed during past week. Booked: 19th, Haverly's New Forty (third time this season); 23d, Bennett and Gardiner's Merrie Makers.

Notes: A match game of base ball will be played next Tuesday (19th) between a picked nine from Haverly's Minstrels and the Athletics of this city.—Engelhardt's whale will be exhibited here for one week beginning July 18.—William B. Smith, of Smith's Opera House, has gone to St. Louis on business.—Manager Powers informs me that his house will be supplied with new scenery, and otherwise improved before the commencement of next season.—Barnum is extensively billed for the 18th.—Ed. Hillier, who has for the past season been manager of Fox's Chicago Theatre, will manage Smith's next season.

KALAMAZOO.

Announcements very quick. Kalamazoo is to have two new opera houses. J. M. Wood, of Chicago, to whom has been entrusted the work of transforming Union Hall, has arrived. The plans for the new opera house are now being drawn by D. Adler, of Chicago. Bill poster Solomon was in that city the past week to attend the International Bill Poster's Association. Mr. S. will also make arrangements for the coming amusement season.

LANSING.

Buck's Opera House (M. J. Buck, manager): Haverly's Mastodons billed for the 21st. Barnum's show played 13 to fine business, especially in the evening when the large amphitheatre was completely filled.

MINNESOTA.

ST. PAUL.

Opera House, (Charles Haines, manager): Haverly's New Mastodons drew crowded houses, 11th and 12th, and gave a very satisfactory performance. Everything in the dramatic line very quiet at present.

NEBRASKA.

LINCOLN.

Opera House (Ed. A. Church, manager): The Nellie Boyd Dramatic company came 11th, 12th in Forget-Me-Not, and Bought, or Lost and Won, to small, though well pleased audiences. The company is excellent throughout, and the plays, with Miss Boyd in the title role, were very acceptable. W. C. Mitchell's Pleasure Party open their season here August 22, 23. The baggage, consisting of stage-ware, and necessary props for the party, has already arrived, and been housed, to await the advent of the party. The manager, W. C. Mitchell, who is, by the way, a most excellent gentleman, expresses himself highly pleased with Lincoln as a show town. He is a staunch friend of the MIRROR, and is most courteous to her correspondents. The Emma Leland combination opens the regular season at the Opera House September 5th, for week with a round of society plays.

OMAHA.

Academy (John S. Halbert, manager): Nothing booked for the present, as the house is being overhauled.

St. Elmo (John G. Nugent, manager): Business continues good here in spite of the extreme heat. Manager Nugent has a strong company, and spares no expense to please his patrons.

Items: Manager Halbert has gone to Chicago to purchase new scenery, folding chairs and to arrange for a new drop curtain for the Academy.—Mr. St. Osmond, manager of Helen Potter's Pleiades, has engaged them for five years.

LATER.—The St. Elmo is the only theatre in the city that shows signs of life now. But here the usual excellent bill is given, and the outdoor auditorium is filled nightly. Manager Nugent has definitely decided to build a new theatre, and it will be begun at once; will be of brick, with stone trimmings, and 44x66 feet in size. Manager Halbert, of the Academy, returned from Chicago last Tuesday, and reports having bought new scenery and opera chairs. He will completely renovate the Academy. Mr. Boyd is doing everything that can be done to finish his new Opera House by September 12, but it is so large, and is to be so elegantly furnished, that it hardly seems possible. The walls are, however, above the second story, and it may be done. Coup's Circus showed here yesterday to a large crowd.

NEVADA.

CARSON CITY.

Nothing last week. Hazel Kirke Thursday 14th.

NEW JERSEY.

NEW BRUNSWICK.

Items: Our city has been placed in "The Valley of Death Circuit" by M. R. Mayer. By the records the past season has been the best at the Opera House for years. Good attractions, if properly advertised and attended to, had good houses. A good many of the same companies that were here last season are booked for the coming season, which does not look as if this should be classed in the "Death Circuit." Snide and snap companies are not admitted on any terms now by the present management. The bookings for next season are large; when perfected will send you list.—George H. Adams and family are rusticating here for the Summer at the College Farm. He is busy, with his agent, J. H. Laine, getting his new Humpty Dumpty company ready to go on the road early in September. His company is going to be first-class.

NEW YORK.

ALBANY.

Items: Business at Levantine's, the only place of amusement open at present in the city, continues good. Meldon, the popular treasurer of the house, will benefit Thursday evening; the Streets of New York, with the beneficary as Badger, will form the bill of attraction. All the theatres in town are undergoing repairs.—Douglas White, late of the Scott-Siddons company, was in town yesterday.—Lawrence Eddinger is again happy; cause—a ten-pound boy.—E. H. Van Vechten, elocutionist, gave a pleasing entertainment during the past week. Mr. Van Vechten is a young man of considerable promise, and is meeting with deserved success.—George E. Oliver, the manager of Martin's Opera House, now called Music Hall, is in New York securing attractions.

BUFFALO.

Hall amusements hereabouts have been at a complete standstill the past week. Base ball, excursions and parties down the river, and out-door concerts in the different beer gardens, have been all that were offered to help while away the time of the pleasure seekers. The exodus from the city to the famous Eastern watering places and other like attractive spots, has been more than usually large this year, while the past few days have been for Buffalo extremely warm, so that had there been anything offered at the Academy of Music or at the Hall it is questionable if it would have been a paying venture. However the Vokes Family are billed to appear this week, Thursday, Friday and Saturday evenings and Saturday afternoon, at the Academy of Music, and will present Fun in a Fog the first two evenings and the matinee, and the farce, A Wrong Man in the Right Place, Saturday evening. Nothing further billed for the Summer thus far. Messrs. Meech will make some desirable changes and improvements before the fall season opens. The Adelphi will have a general overhauling. It is to be painted thoroughly, and will doubtless present a neat and attractive appearance. I do not understand as yet that any changes will be made in St. James Hall.

HORNELLSVILLE.

Shattuck Opera House (Dr. S. E. Shattuck, proprietor and manager): This house will undergo a thorough renovation during the vacation. The stairway leading to the dressing rooms will be removed, and an elevator put in. The present chairs will be replaced by opera chairs, and the electric light will be introduced.

JAMESTOWN.

Work on Allen's New Opera House is rapidly progressing. Horace N. Smith, scenic artist, of Erie, Pa., has been engaged to paint the scenery, and will begin work at once.

OSWEGO.

Academy of Music (W. B. Phelps, manager): The Kingsford Band concertized to a large audience 12th. Coup's Circus August 16th.

SCHENECTADY.

Union Opera House (E. W. Moore, manager): Closed for the season; will open some time in August.

Items: Fox, proprietor of Griswold Opera House, Troy, N. Y., is negotiating with the owners of Union Opera House, with the view of leasing it for a term of years. If negotiations are successful, Schnectady may look forward to having first class entertainment offered them.

SYRACUSE.

The lethargic condition of amusements will be broken the 22d ult. by Tony Pastor's Variety combination.—George Brooks, of the Mary Roberts' troupe, and Blanche Weaver, of Daly's Theatre, N. Y., are in the city.—Manager P. H. Lehnen has returned from the metropolis, where has been looking after matters theatrical.—Happy Cal Wagner's Minstrels will rehearse in this city.—Eugene S. Clark, assistant treasurer of Haverly's Chicago Theatre, is visiting friends here.

NORTH CAROLINA.

WILMINGTON.

Though the theatrical season in this city just passed has not been particularly notable for the quantity of its amusements, it surely can lay claim to being one of the most successful, as far as quality is concerned, for we had an unusual shower of stars, besides numerous brilliant meteors, who have but passed out of sight to shine again next season with a far greater brilliancy. We had Rose Eytinge in Drink and Led Astray, Fanny Davenport in American Girl, Ada Grey in Lucretia Borgia, Frou-Frou, Article 47, The New Magdalen, Camille, and Ruth Tredgett, Miss Eleanor Calhoun in Romeo and Juliet, Daniel Rochat, and the Hunchback. Then we have had M. B. Curtis in Sam'l of Posen, Oliver Doud Byron in Across the Continent, the New York Criterion company in Freaks, Jay Rial's Humpty Dumpty, John T. Ford's Comedy company in Fun on the Pacific and the Gov'nor. This company, as well as that of Miss Calhoun's, will be particularly remembered, not only for excellent acting in both cases, but in the fact that Miss Blanche Thompson, a native of this state and section, made her first appearance here. In the line of opera we have had D'Oyly Carte's Opera company in Pirates of Penzance, the Bergess and the Mendelssohn Quintette Club. In elocutionary performances there have been those of Miss Ina MacCall, a native of this State, and Miss Louise Clarke, of Alabama. In minstrelsy we have had the impressible Rentz Stantley combination and Billy Arlington's Minstrels, which played to the heaviest business of the year.

Items: Julius Bonitz, of the Goldsboro *Messenger*, is fast completing his opera house, which bids fair to be the handsomest one in the State. It will be known as the Messenger Opera House, and will commence work next season.—Wilmington theatrical-goers may look forward to next season as being exceedingly prosperous.

OHIO.

CLEVELAND.

Items: Following is a complete list of the past season's attractions, with amount of business done by each: Opera House, very good: J. K. Emmett, Boston Ideal, J. McCullough, Joe Jefferson, Lotta, Tony Pastor; good: All the Rage, Tourists, Fun on the Bristol, Thos. Keene, B. W. P. and W's Minstrels, Draper's Uncle Tom, Den Thompson, Barrett, Fifth Avenue Olivette, Carncross Minstrels, Haverly's Mastodons; fair: Hearts of Oak, Rice's New Evangeline, Galley Slave, Robson and Crane, Rice's Surprise Party and My Partner; light: Gentleman from Nevada, Child of State, Nat Goodwin, McKee Rankin, Neil Burgess, Fun on Bristol (return). Academy of Music, very good: Frank Frayne, Haverly's Colored, Rial and Draper's Uncle Tom, C. L. Davis, Bishop's Widow Bedott, Annie Pixley, M. B. Curtis, Buffalo Bill, Hazel Kirke, Snelbaker's Majesties, Hyde and Behman, San Francisco Minstrels; good: Lingard Burlesque, Denier's Humpty Dumpty Snelbaker's Variety co., Clinton Hall Strategists, Frank Mayo, Jay Rial's Humpty Dumpty, Baker and Farron, Jane Coombs, Haverly's New Mastodons; fair: Agnes Robertson, False Friend, Geo. S. Knight, Jarrett's Cinderella, Agnes Leonard Leavitt's English Burlesque, Needles and Pins, O. D. Byron, Howard's Uncle Tom, Rentz Santley Novelty, Ford's Olivette; light: Stewart Family, Annie Graham, Eva Vincent, Helen Coleman, Rial's Uncle Tom (return). The miscellaneous attractions were: Litta Riorden, Rive King, Listmann and Wilhelmj Concert co., Gough, A. Forbes, H. W. Beecher, Helen Potter's Pleiades, Amherst College Glee Club and Theodore Thomas' Orchestra. Manager Harris has already secured the following attractions for next season: Thos. Keene, John McCullough, Lawrence Barrett, J. T. Raymond, McKee Rankin, Boston Ideal, John S. Clarke, George S. Knight, J. K. Emmett, Lotta, The World, Hearts of Oak, M. B. Curtis, Bartly Campbell's Galley Slave, Fairfax and My Partner, Nat Goodwin, Herrman, Haverly's Strategists, Deacon Crankitt, Salsbury's Troubadours, Robson and Crane and Haverly's Mastodons.

COLUMBUS.

There seems to be no prospect of anything in the dramatic line before the opening of the regular season. Comstock's will have Annie Pixley in 'Bliss for the week of August 29, and the Grand will have Sol Smith Russell in Edgewood Folks same week. Lillie Weaver has composed a song and dance, entitled Pretty Blue-eyed Nell, and dedicated it to Primrose and West. Elsa Von Blumen, the byciclist, will be here soon. Barnum's Circus, August 19.

DAYTON.

Max Fehamann came home from New York on the 9th. He informed your correspondent that he had made all the arrangements about his new piece, which is being written by Fred J. Meader, and will be brought out the first time at the Soldiers' Home, on the 6th and 8th of August, when J. H. Meade and Fred G. Meader, manager and author, will be here. The name of the piece is Uncle Isaac, and the company so far comprises Mr. and Mrs. Max Fehrmann, Mr. and Mrs. Burton Adams and Martha Wren Collins.

PENNSYLVANIA.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): Closed; undergoing extensive repairs.

Gem Theatre (M. J. Cain, manager): Business rather dull, owing, no doubt, to the extremely warm weather. The people expected for this week are: Tom O'Brien, Frank Melrose and Harry La Rosa, Dave Oaks, John Purdy and Jeffrys Warner, Lida Loraine, Hattie Wilson, Lena Cole, C. J. Williams and Joe Mealey.

ERIE.

Park Opera House (Wm. J. Sell, manager): Booked: Tony Pastor and company 19, Musical Convention Concert, Prof. Root, director, 22.

Items: Mr. and Mrs. L. S. Tucker, nee Fannie Wentworth, arrived from Pittsburgh Friday, and are stopping in the city.

PITTSBURGH.

Theatres generally closed.

Items: W. C. Crum, general manager of W. C. Coup's Circus, is in the city preparing for the coming of the show, which will exhibit here August 8 and 9.—Batchelder and Dorris' show exhibited in this city 15th and 16th to good business.—Barnum has the dead walls of the city plastered over with his "wait for Barnum." The show will be here the latter part of August.—Manager Fred. Parker has been tendered a complimentary benefit, to take place at the Rink building July 29th.—Fannie Wentworth, who played the Countess in the Acme Olivette Company, was married in this city 14th, to L. S. Tucker, a commercial traveler.—Toerge's Summer night concerts are well attended, and are now a pronounced success.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden: (Wm. E. White, manager): The final rehearsals of Boccaccio having proved satisfactory, it will be produced this week, with additions to scenery, new costumes, etc. Anna Guenther closed her engagement with Manager White on the 16th, and joins the Grayson-Norcross company which this week appears in the Mascot at Park Garden, (Atkinson and McFadden, managers.) The pleasant weather of the past week has added materially to the attendance at our Summer gardens, and the managers are doing their best to make them attractive.

Items: Ed. Harrigan, Tony Hart and Archie Stalker were guests of the Nemro Club of this city last week, and attended a clam-bake given by the Nemros last Friday night at their Summer quarters—"The Long Meadow House."

WOONSOCKET.

Among the Music Hall bookings for the coming season are Rose Eytinge, Janauschek, Joseph Jefferson, George S. Knight, Maggie Mitchell, Annie Pixley, Mme. Rentz's Minstrels, Our College Boys combination and the Harrisons.

SOUTH CAROLINA.

GREENVILLE.

Gilnath Opera House (Belton Gilnath, manager): The season just closed has been the most successful, artistically and financially, that Greenville has ever had. The Opera House is now owned jointly by W. W. and Belton Gilnath, and is under the management of the latter. Many improvements have been made, and more will be made before the season of 1881-82 commences. No pains will be spared to make the Gilnath Opera House one of the finest and most attractive in the country. Belton Gilnath will go to New York next month in the interest of his house. A number of fine attractions are already booked for season of 1881-82, which promises to surpass even last season in point of dramatic talent. Mr. Gilnath kept out last season all "smide" shows, and the consequence was all the companies played to good houses. THE MIRROR is decidedly the most popular dramatic paper that comes to our city.

TENNESSEE.

MEMPHIS.

Estival Park Theatre (E. R. Jack, manager): This beautiful resort was reopened for a short season by Curtis' Roman Students, together with Dora Gordon Steele, dramatic reader, and Herr Anton Strelezki, pianist, who joined the Students here. The attendance was very large on opening night, 12th, and they were rewarded with fair houses balance of week. Estival Park is a delightful place to spend an evening, and if a regular season were inaugurated with light operas, etc., at popular prices, I am confident it would amply compensate any manager.

Items: Lou Leubrie, proprietor of Leubrie's Theatre, left for New York 13th to engage a scenic artist and on other business connected with his theatre.—Nothing booked for the near future. Season at Leubrie's opens middle September with Tony Denier's Humpty Dumpty, to be followed by The World.—It is also stated that the Greenland Opera House is to be entirely remodeled at an expense of $6,000. Should this be so we will have two first-class theatres next season, together with a regular variety theatre.—E. R. Jack, formerly treasurer of Leubrie's, latterly manager for Brooks and Dickson, and once with Baker and Farron, is home again, and was managing Estival Park during the Students' engagement.

VIRGINIA.

PETERSBURG.

Academy of Music (John B. Ege, manager): Louise Clarke, the Southern elocutionist, in dramatic readings, assisted by Harry Herman, the humorist, 11th, to a very poor house.

Items: F. M. Kelsh, advance agent for Bacheldor and Dorris' Circus, was in town 11th.—In addition to new scenery, new and improved opera chairs are to take the place of the cane seat formerly used in the Academy, which will be a decided improvement.—Chris. Quincey, the veteran showman, and our courteous city bill poster, can always be found at Jonatt's Hotel. He will share with combinations as usual. THE MIRROR can be had at F. E. Pugh's news depot, 109 Sycamore street. The midsummer number is immense, and is very much praised here.

RICHMOND.

Theatre (W. T. Powell, manager): The coming season bids fair to be a most prosperous one. The following attractions have already been booked, and negotiations are still pending: The Volkes Family, One Hundred Wives, J. T. Raymond, My Partner, Genevieve Warde, George S. Knight, Rooms for Rent, Collier's Coney Island, Forepaugh and Adams' Pantomime, Jarrett and Rowe's combination, The Mascotte, John Sleeper Clarke, After the Opera, Den Thompson, Hess Opera company, Hearne's Hearts of Oak, Mitchell's Pleasure Party, Sol Smith Russell, Gilbert and Sullivan's Patience, Baker and Farron, Haverly's Mastodons, Mr. and Mrs. Chanfrau, Rice's Billee Taylor, Hoey and Hardie's Child of State, Anthony and Ellis' Humpty Dumpty and Mapleson's Opera troupe.

Comique Theatre (W. W. Putnam, manager): Business good. J. T. Warren and Elsie De Rock closed 13th for Cincinnati. The Winnetts open 18th.

Item: There was a great demand for the Midsummer Number of THE MIRROR. Although the newsdealers had increased their orders, double the number could have been sold.

WISCONSIN.

JANESVILLE.

The following is a list of engagements during past season, the remarks indicating business done: August 9, Abbie Carrington Concert company, good; 26th, New York Criterion Comedy company, fair; September 4, New Orleans Minstrels, poor; 21st, Tony Denier, big; 24th, Georgia Minstrels, fair; October 21, Barney Macauley, good; November 2, Jay Rial's Humpty Dumpty company, large; 3d, John Dillon, poor; 16th, John T. Raymond, good; 26th, Heywood's Serenaders, fair; 29th, Shannon and Edison's Golden Game, very fine; December 5, Strategists, good; January 3, week, Baldwin's Brilliants, fair; 10th, Milton Nobles, big; 13th, Corrine Merriemakers, very good; 20th, Big Four Minstrels, fair; Helen Potter's Pleiades, poor; 28th, Ideal Uncle Tom's Cabin company, immense; February 19, Minnie Palmer, good; 21st, week, Horace Herbert, good; March 15, Anthony and Ellis' Uncle Tom's Cabin company, big; 19th and 21st, T. W. Keene, immense; 24th, Charlotte Thompson, fair; April 22, John Dillon, good; 25th, Ben Cotton, good; May 4, Salsbury's Troubadours, big; 9th and 10th, Chimes of Normandy, good; 11th, Galley Slave company, good; 21st, My Geraldine, good; 23d, My Mother-in-Law, fair; June 11, Rose Wood, good.

MILWAUKEE.

Grand Opera House and Academy both closed this week, except Haverly's Strategists at the Grand 15th and 16th. Mme. Paschke-Luetner in Grand Concert of Musical Society.

OSHKOSH.

Turner Hall: Haverly Comedy company presented the farcial comedy entitled "Strategists" on the 11th; fair audience. The piece was quite well liked, and some of the performers are entitled to considerable credit for their clever delineations.

RACINE.

Opera House (McFarland and Rusco, managers): The season just closed has been remarkable for its attractions, which surpassed in excellence those of any preceding year. The attendance, however, has not been in proportion to the merits of the entertainments offered, and has not only discouraged the management, but has caused Racine to lose much of its popularity with the player folk. The house will remain closed until September.

CANADA.

BROCKVILLE.

Opera House: Vokes family 14, in the Belles of the Kitchen to $200 house. Performance only fair.

HALIFAX.

Academy of Music (J. Jack, secretary): Fifth Avenue Theatre company performed The World 7th, 8th, 9th and 11th to large houses. The performance on the 8th was under the patronage of His Excellency the Marquis of Lorne and staff, and the house was crowded. On the 12th a grand complimentary benefit was tendered Mr. Lytell, the manager, who had a large house.

Healey's Hiberman Minstrels closed their week at the Lyceum on the 9th. They had crowded houses during the whole week.

Items: Stetson, Brooks and Dixon's combination opens at the Academy of Music on the 18th for one week.—Bennett and Moulton's Juvenile Opera company opens at the Academy of Music on the 25th.

HAMILTON.

Academy of Music (Joseph Kneeshaw, manager). Booked: August 1, 2, and 3. Norcross Opera co.

Item: Manager Spackman has secured the lease of the Grand Opera House, and will run the Brantford Opera House (of which he has been appointed manager) in connection with it.

OTTAWA.

Grand Opera House (John Ferguson, manager): The doors were opened for the first time this summer, 13th, when the Vokes Family appeared in Belles of the Kitchen before a large and fashionable audience. The performance was enjoyed, although with the exception of Jessie Vokes the company is very poor.

Item: THE MIRROR's midsummer number is at hand, and its appearance and contents are a credit to the profession and public who so generously support it.

NEW YORK MIRROR

FOUNDED IN 1822 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE,
EDITOR.

Published Every Thursday at No. 12 Union Square, New York, by

THE MIRROR NEWSPAPER COMPANY,
PROPRIETORS.

SUBSCRIPTION.

One year.....$4 00 | Six months.....$2.00

ADVERTISING—Fifteen cents per line. Professional Cards, $3 per quarter. Transient advertisements must be paid for strictly in advance. Advertisements received up to 1 p. m. Wednesday. Foreign advertisements and subscriptions will be received by HENRY F. GILLIG & CO American Exchange, 449 STRAND, LONDON, W. C., who keep THE MIRROR on sale in their Press and News Department.

THE MIRROR is supplied to the trade by the AMERICAN NEWS COMPANY and its branches. Make checks and money-orders payable to THE NEW YORK MIRROR, Station "D," New York P. O.

ENTERED AT THE NEW YORK POST OFFICE AS "SECOND CLASS MAIL MATTER"

NEW YORK. - - - - JULY 23, 1881.

Mirror Letter-List.

Atkinson, Charles	Jefferson, Joseph (2)
Aiken, Frank E	Johnson, Col. Robert
Anthony and Ellis	James, W. St. I.
Archer, Herbert R.	Jordan, Geo. C.
Ainslee, John E.	Kidder, E. E
Adrion, Rose	Knowles, R. G.
Burton, C. A.	Kersands, William
Byron, Oliver Dowd	Knight, G. S.
Boucicault, Dion	King, Julia Rive
Bennett, Frank	Latour, A.
Barrymore, M. H.	Leece, Mary
Bohee, George	Leaman, Louis
Bohee, James	Lewis, Morris
Barrett, Lawrence (4)	Lotta (2)
Bockel, Marie	Langdon, W. B.
Bonner, Robert	Lee, Dallas W. (2)
Belmont, Grace	Lane, Harry
Brown, E. B. (4)	Lancaster, Mrs.
Brown, W. L.	Morris, Clara
Barry, T. W. (2)	Mayo, Frank
Bascomb, Harry	Mortimer, G. A.
Crouse, Charles.	Meade, James D.
Conley, Geo. A.	Mackaye, Steele
Carte, D'Oyly	Morton, Will
Cone, Spencer (2)	Marble, Wm.
Cline, C. B.	Maeder, Frank
Conron, Marie	Mack, J.
Chanfrau, Frank	Merrill, J. Y.
Clarke, Kit	Mosby, A. J.
Colton, Harry	Miller, C. A.
Champness, E	Mestayer, W. A.
Craig, C. G.	Mulholland, William
Claxton, Kate (2)	Massett, Stephen. (2)
Carrington, Abbie	Marston, E. W. (5) telg
Chandos, Alice	McCullough, John (4)
Chapman, Will (2)	McKay, Andy
Chizzola, C. A.	McDonald, Phil A.
Chase, Clara J.	Montgomery, H. W. (2)
Chapman, F. M.	Morton, Charles
Coombs, Jane (2)	McVicker, Horace
Campbell, Wm. H.	Murphy, Joseph (2)
Chester, Amy	Murray, David M.
Costello, James	Nottingham, Albert
Clapham, Harry	Newcomb, Bobby
Carina, Mme.	Owen, Wm F.
Cavendish, Ada (2.	Otrotonac, James
Clarke, Harry	Owens, John E. (2)
Conner, Capt. (3)	Operti, G.
Comley & Barton	Obermiller, Louise
DuCoron, Fannie	Ormand & Carter
Draper, Lyman	Peyser, Dave
Deedee, Monsieur	Paine, Lizzie
Davanport, R C	Praeger, Carl L.
Dempsey, Louise	Power, W. J.
Dolaro, Mme	Pelham, Claude
Dayton, Lillian	Plaisted, P. S.
Daniel, D.	Pease, Harry
De Estee, Helen	Rosenbaum, E.
Dobson, Frank	Rice Chas. E.
Dunn, Julia E.	Roberts, Frank
Du Breul, A. F.	Rial, Jay
Egbert, Annie	Ryan, Sam
Fowler, W. W.	Reynolds, J. P.
Fletcher, Samuel	Rickaby, John
Fryer, J. C.	Roberts, Richard E.
Farmer, Harry	Rebers, Sallie
Forrester, B	Runnells, Bonnie
Farrell, Minnie	Richmond, Adah
Fitch, Florence	Stafford, Wm.
Froom and Jarvis	Snelbaker, T. E.
Forbes, Charles (2)	Stanhope, Geo.
Field, Kate	Skelting, E. O.
Forepaugh, Adam	Scott-Siddons
Gulick, Joe.	Stanley, Earnest (2)
Gulick, J. A.	Smith, T. H.
Girard Belle	Sullivan, J. J.
Gayler, Charles A.	Sawyer Jacob,
Greaves, Estelle	Salsbury, Nat
Garret, H. C.	Sherrington, Georgie
Garthwaite, Fannie	Scott, Lester F.
Gunter, A. C.	Stedman, Edmund C.
Gulick & Blaisdell	Schwab, F.
Germon, J. D.	Saupigno, Max A. L.
Griffin, Hamilton (2)	Stevens, B. D.
Hatch, W. T.	Tannehill, Frank
Hill, J. M. (2)	Thompson, Charlotte
Hunt, Julia	Thompson, Den (2)
Holmes, Raymond	Tanner, Rose
Herrmann.	Travers, Helen
Havlin, John H.	Temple, Louise (4)
Howard, George	Trevelyn, Jessie
Hanley, Mart W. (3)	Vandelvere, Mrs. J. C.
Harley, Grace	Vokes Family
Hamlin and Davis	Wells, Grenard
Harrison, Louis	Walsh, John C.
Hazzard, Augustus G.	Watson and Ellis
Hams, J. D.	Wagner, Cal
Hi Henry (2)	Wood, T. R.
Hicks, Chas. H. (2)	Wills, John B
Hofele, F. W. (2)	Wren, Fred R.
Houpt, Emily	Weber, Sophie
Hutchings, Alice (2)	Williams, Georgie
Irving, Harry	Wall, Harry
Ingraham, Prentis	Wynne, Sallie
Jones, Al. W.	Wilbur, A. S.
Jefferson, Charles	Wing, Chas
Jefferson, Edward	Wright, E. H. W.
Janauschek, Mme	Walsh, Minnie
Jarrett, H. C	Young, Fred A.

The New York Mirror has the Largest Dramatic Circulation in America.

THE MIRROR *makes a special offer to persons who wish to subscribe for the Summer The paper will be sent three months to any address for One Dollar.*

Some of the Perils and Penalties of Libel.

One of the severest blows yet inflicted upon the organ of the gang that is disgracing and battening upon the dramatic profession was delivered last week. It shows how easily this gang can be checkmated and destroyed, when honorable men work together, and it is the beginning of the end of the organ which has inflicted such mischief upon managers, actors and actresses. There is so much of instruction in the story of those who have been slandered and maligned by these harpies that we tell it in full, unwilling as we are to sully our columns by any unnecessary references to a clique of scamps who ought to be in the State Prison, and will certainly get there if they ever receive their deserts.

For some time past, envious of a fame which now brilliantly extends over two hemispheres, the gang have been attacking Edwin Booth in the vilest and most unjustifiable manner. He takes no notice of their ravings; he does not read their paper; he refuses to pay them the blackmail of advertisements for their silence; and hence their rage and their abuse. But Mr. Booth is a regular reader of THE MIRROR, and he read in our pages a method of dealing with slanderers and libellers which commended itself to his judgment. Having good reason to suspect that the gang would make an especial assault upon him last week, he communicated with John D. Townsend, the able attorney in such cases, whom the gang fear and have had good reason to fear, and served upon the American News Company a formal notice that the Company would be held responsible for any further libels with which Mr. Booth's name was connected.

Last Thursday the organ of the gang was printed, as usual, and was forwarded to the American News Company for publication. The managers of the Company at once perceived that it contained the anticipated article against Mr. Booth, and they sent to his residence a copy of the paper, informing him that they held the whole edition subject to his decision. A single glance at the article was sufficient to show that it was clearly libellous, and Mr. Booth so marked the sheet and returned it to the American News Company, who thereupon refused to publish the paper through their agency. The Postoffice authorities, similarly warned, threw out the libel from the mails. This conduct vindicates what we have always said of the American News Company, in opposition to the attacks made upon them by our Western contemporaries. We have held that the American News Company cannot act in the dark, nor search every copy of every paper for libels; but that they would be the first to decline to publish a libel, if it were pointed out to them by competent authority.

The copies of the organ of the gang were thus thrown back upon their hands as so much dirty paper, which no respectable newsdealer would touch. They attempted to work off some of these copies through minor agencies, and by sending out boys; but these attempts were such failures that they decided to print a new edition, omitting the libel upon Mr. Booth. This was issued on Friday — appropriately called Hangman's-Day—and, of course, cost the gang more than they could realize by a month of blackmail. The delay was also a detriment to the interests of the few weak and frightened persons who advertise with the gang. Worse than all, was the enforced confession that the article upon Mr. Booth was a malicious and deliberate libel, proven so by its subsequent omission. The hand of justice was thus upon the throat of the gang, choking out their wicked life, and it was evident to everybody how easily the obnoxious sheet could be totally suppressed, and how favorably its absence from the newstands would be regarded by all decent people.

It is almost supererogation to mention that every agent who published, and every newsdealer who sold, a copy of the organ of the gang, as it originally appeared, laid himself liable to heavy penalties. There was no excuse for this sale. Every newsdealer knew, when he was refused the paper at the counter of the American News Company, that it contained libellous matter, and he was put upon his peril in circulating it after that warning. We are informed that several uptown dealers, relying upon their wealth and position, ventured upon this dangerous step; and we hope that they will be held responsible to the full extent of the law, which is justly severe when so unmistakable a notice has been given. The American News Company acted in good faith towards Mr. Booth, and he rested contented with what he and his counsel considered the finality of their action. Those agents who went behind the American News Company, and tried to circulate a libel for which the Company declined the responsibility, should be dealt with in the strictest and sternest manner.

The moral of the judicious course adopted by Mr. Booth, upon the advice of THE MIRROR, is that any person who has reason to know that the organ of the gang intends to attack him libellously can secure justice by notifying not only the American News Company, but all of the other agencies, and can thus ensure the suppression of the scandalous sheet. This is the most effective mode of operations yet devised for the public, and the most painfully punishing for the gang. A general notification that every issue of the blackmailing organ contains foully libellous and indecently slanderous articles, is always in order; but the News Agencies and the Postoffice authorities can only act upon specific information. When that is afforded them, we have seen how promptly and heartily they co-operate with respectable people in putting down libels and libellers.

A Red-Letter Season.

A glance at the list of combinations for the approaching season shows that many changes have occurred in the various classes of attractions since last year. The number of specialty troupes of The Tourists and Troubadours order has shrunk from over a hundred to not more than a score, all told The few clever organizations which belong to this category have worn well, and will all fly their banners during the coming campaign, but the bulk of their bad imitators have gone the way of the wicked barnstormer, and as specialty companies are now non est. This, of course, is as it should be. For a time it seemed as if the inroads of this sort of performance would materially injure theatrical business and dramatic art. For a time the public patronized it, but the public taste, or demand or what not, has experienced a marked change during the past season, and the fluctuation, as we predicted long ago, has reacted against the specialty form of entertainment. The fittest have survived, and they will have no lack of patronage now that they have got the field to themselves. Burlesque or extravaganza too has fallen into unpopularity, and the managers who have heretofore devoted their time to the presentation of this style of amusement, have looked about and found other directions for the employment of their labors. When Manager Rice forsakes the ground that he has so successfully worked for the past five years, we may rest assured that the bottom has fallen out of the extravaganza craze.

In the exact ratio with the decrease of specialty troupes and burlesque parties, we note an increase in the ranks of the strictly legitimate actors and the performers of light opera. Shakespeare and Audran, from present indications, will be the rage next season, and it is impossible to say how long this fashion will be in vogue. The public, disgusted and surfeited with trash, wheel around to tragedy and amusing opera bouffe. We are glad to mark this change for the better, although we deplore the cause that effected it. Edwin Booth, Rossi, Mary Anderson, Lawrence Barrett, John McCullough, and Tom Keene, with a dozen smaller fry will sustain the legitimate drama nobly, and Managers McCaull and Henderson, Ed Rice, the Wilbur Opera Company, Comley and Barton, besides many others, will delight the people with the freshest, brightest and most popular musical compositions of both foreign and native composers. In addition to these particular features for next season, there are a hundred first-class dramatic combinations fully equipped and organized for the provinces. With such an array of sterling attractions, 1881-'82 ought surely to be a red-letter season in the history of our stage.

Personal.

EYTINGE.—Rose Eytinge has a splendid opportunity next season, when she stars in the leading role of Felicia, under C. J. Whitney's management. She is a powerful actress, and her representation of Felicia is worthy of the star-setting it will receive on the road.

BARTLETTE.—The interesting reminiscence of Adelaide Neilson in another column is from the pen of a talented young Southern journalist, Omar H. Bartlette, of the New Orleans *Times*. Mr. Bartlette succeeded Frank Farrell as dramatic critic of that paper.

BOOKWALTER.—John W. Bookwalter, the proprietor of the Grand Opera House, Springfield, received the Democratic nomination for Governor of Ohio at the State Convention held at Columbus, July 13. The candidate enjoys a wide popularity throughout the length and breadth of Ohio, and there is good reason to believe that he will be elected.

PALMER.—A. M. Palmer is doing Switzerland at present.

BOOTH.—Marion Booth is passing the Summer at Asbury Park.

MURRAY.—J. Winston Murray goes out with Joe Murphy as leading man.

TAYLOR.—James H. Taylor will play leading business with Janauschek this season.

SANGER.—Frank Sanger expects to complete Edouin's Sparks company this week.

CLARKE.—Annie Clarke, of the Boston Museum, will return from Europe next month.

QUINLAN.—Dr. Quinlan, the well-known Chicago manager, is quite ill at Kansas City, Mo.

STROGOFF.—M. B. Leavitt contemplates doing Michael Strogoff in the small towns next season.

FORSYTHE.—Kate Forsythe is astonishing the visitors at Long Branch by her expert swimming.

LUDLOW.—Hoey and Hardie have secured one of the best advance agents in the profession—E. B. Ludlow.

ROGERS.—Katherine Rogers has been engaged as leading lady to support Rossi during his American tour.

MCDONALD.—George F. McDonald, the author of Collier's Coney Island, will play a part in the production.

LINGARD.—Alice Dunning Lingard embarks from Liverpool for New York next Wednesday. She begins her starring tour in January, 1882.

FORRESTER.—Maud Forrester has recovered from her recent accident, and assisted by her husband is preparing for a grand assault on the provinces next season with a batch of new pieces.

PITT.—Harry Pitt is working hard in the interests of Mrs. Everett's new play. We shall have an early opportunity of judging its merits at Tony Pastor's new theatre in Fourteenth street.

TOMPKINS.—The original music and libretto of the new comic opera, Excelsior, were purchased by Eugene Thompkins, of the Boston Theatre, while in Europe. He has applied for a copyright for the United States.

SHERIDAN.—W. E. Sheridan opened to an immense house in San Francisco on the 11th. We wonder if the 'Friscoites will serve him as they did Keene—give him two or three bumpers, and then let him fall like a pile-driver.

HUEUR.—George Hueur, of St. Louis, the popular treasurer of the Olympic Theatre, left the city last Friday for his home. Previous to the opening of the season he will visit St. Paul and other Western cities.

DE HAVEN.—Claude De Haven, who is now city editor of the Providence *Telegram*, has been secured by N. D. Roberts to occupy the responsible position of general business representative for his musical and pantomimic company.

BOOTH.—Edwin Booth spent Sunday with friends at Greenwich, Conn. His wife seems better, and there is some hope that she will recover eventually. Her constitution is ironclad and she possesses great nerve—two things in her favor.

HENDERSON.—Edward Henderson, who for many years was the city editor and dramatic critic of the Cincinnati *Commercial*, is in town on a brief visit. Mr. Henderson at present occupies the position of clerk to the City of Cincinnati.

YOUNG.—Actors are often good fishers. D. R. Young sallied forth from Niantic Beach one day last week and captured the largest turtle ever caught at that point within the memory of the oldest inhabitant. It weighed 17¾ pounds.

GRAY.—Ada Gray, supported by Charles A. Watkins and a specially selected company, will open the season August 22d at the Theatre Royal, Montreal. Camille will be the opening play, as well as the *piece de resistance*, of the season.

LEHNEN.—Phil Lehnen's Wieting Opera House was burned Tuesday night. A telegraphic dispatch from our Syracuse representative states that all the contracts, bookings, and other papers pertaining to the business of the theatre were destroyed.

SKINNER.—The Erie Railroad has secured a treasure in E. V. Skinner, who will hereafter look after the theatrical traffic on that popular line. Mr. Skinner enjoys a wide acquaintance among the profession, and he will prove valuable to the Erie people.

MORTON.—W. H. Morton, the manager of Haverly's Strategists, arrived in the city yesterday from California. He was highly pleased with his 'Frisco experience, the company having cleared nearly $12,000 in four weeks. Together with Charles H. Keeshin, business agent, Mr. Morton will navigate the Strategists this season, opening at Haverly's Fourteenth Street Theatre on the 8th or 15th of August.

ROSSI.—Morris Simmonds has received a telegram from C. A. Chizzola, who is at Florence, Italy, stating that his arrangements are now perfect for the appearance of Rossi in this country, and it is expected that he will open at Booth's the latter part of October. Rossi will play in the same manner as did Salvini, his own parts in Italian, and the other parts in English. We understand a party to support him is now being organized.

DEAKIN.—Harry Deakin, manager of the Academy of Music, Milwaukee, is in town.

LEE.—Jennie Lee will commence moving on as Poor Jo at Haverly's Fourteenth Street Theatre August 22.

WELBY.—Bertha Welby has bought a play called "One Woman's Life," from Elliott Barnes, paying $1000 down, and a royalty of $150 a week when it is played.

POLK.—Joe Polk and the Strategists are in the city, having arrived from the West Tuesday. Polk looks well, and has dispensed with his moustache. He's in clover.

SPILLER.—Robert Spiller has issued a call for the first rehearsal of Rooms for Rent. The call is for August 4, and the opening is set down for August 15, at the Bijou Opera House.

GOLDEN.—Martin Golden, a prominent Western manager and a very popular man, spent a few days of this week in New York. He reports the last season an excellent one in every respect.

RUTH.—Mrs. Everitt's new piece will be played at Tony Pastor's Germania Theatre for three weeks, beginning September 19. Time has been filled for Ruth up to the middle of May next.

ROGERS.—John Rogers is exceedingly clever and knows a thing or two. He gave out the idea that he intended naming William Gill's new comedy-drama, Two Women, knowing it would raise a breeze in certain quarters, which proved true. While the parties referred to were tearing their hair in rage, Rogers quietly copyrighted the play under the title of My Sweatheart, a name suggested by Bob Graham. Clever man, John Rogers.

CHAPMAN.—The dock of the National Line was crowded yesterday noon with members of the profession, ladies and gentlemen, who had assembled to see that clever little soubrette, Ella Chapman, off for England in the *Canada*. She goes to visit her mother and brother. Miss Chapman has an offer from Henderson, the London manager, but it is probable she will return to America, and take an engagement at the Madison Square Theatre, which will be held open for her until the middle of August.

CARROLL.—The condition of John W. Carroll, Lotta's manager, remains unchanged. He is still confined to his bed, suffering with a cancer. Hopes are entertained, however, that it will succumb to medical treatment. It may not be generally known, but we are sure THE MIRROR'S readers will be glad to learn that a few week's since Mr. Carroll was re-married to his wife, Lottie Carroll, and, now that she is at his bedside ministering to his wants, he says his suffering is not half so acute, and he is perfectly contented. The profession will congratulate Mr. and Mrs Carroll upon their reconciliation.

LYSTER.—A new drama in five acts, called "Loyal till Death," has been purchased by Fred Lyster from the author, Mrs. Romualdo Pacheco, wife of ex-Governor Pacheco, of California. Mrs. Pacheco is a lady of well-known talent in society circles, and as a playwright has won an enviable name in San Francisco at the Baldwin Theatre, in which city the play above named was produced with success. Mr. Lyster, who was acting manager of the theatre at the time, was so impressed with the merits of the drama that he has secured the full right of producing it in America, England, and the Colonies.

APOLOGY.—We must apologize to our readers for the absence of the cartoon which we promised to present with this number of THE MIRROR. Our lithographers send word that they have been unable to furnish it in time for this issue, and its presentation must regretfully be postponed. When it does appear our readers will receive the handsomest specimen of illuminated photo-lithographic art ever given away with any journal. Our friends know that we seldom crave their indulgence in the matter of postponed promises, but in a case like this one, where we are wholly dependent on the work of others, they will be content to wait until the picture is properly prepared.

ROUGH.—Baker and Farron's agent says that the comedians fell victims to Locke's system of management in San Francisco. Manager Leach informs THE MIRROR that the engagement which began July 1, and closed on the 10th, was very unsatisfactory to Baker and Farron. He says that they followed behind a broad variety show, which injured their business, as the preceding show had placed the house in an unsavory repute among the better classes. The orchestra struck for arrears of salary on the second night; the music for the songs and dances being furnished by one violin. Baker and Farron will return East in a few days, stopping *en route* at Buffalo to visit Mr. Baker's relatives. Their season opens early in September.

Frohman-Bernhard.

We print this week two admirable likenesses of Gustave Frohman and O. G. Bernhard, the successful managers of the Mallory's traveling Hazel Kirke companies. These gentlemen were selected for their excellent ability and eminent fitness for the positions they have held for the past year, and these qualities, having been discovered in San Francisco, where they now are, overtures have been made to them to remain and manage one of the principal theatres. An interesting sketch of these gentlemen will appear in the next issue of THE MIRROR.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVE'S LABOR'S LOST.

I told you last week that I should drop in at Haverly's and report on the question of the objectionable "property" that Walter Eytinge carries on for his character bit of the Bad Actor in Sam'l of Posen. I'll confess that I was partly actuated to do this as an excuse for enjoying another hearty laugh at Mr. Curtis' capital performance, which grows funnier every night. The result of my observation is that the very bad young actor, Eytinge, still flaunts his disgraceful newspaper impudently before the eyes of his audience. That he still does so is not singular, but that he is allowed to do so lets Mr. M. B. Curtis down a peg in my estimation, (as it must in that of every person who has given the matter consideration), not only as a stage director and disciplinarian, but as a high-minded, conscientious and virtuous young man. "Swelled head" is a disease to which many of us are subject, but Curtis has not arrived at that point yet where he can commit, or allow a member of his company to commit a flagrant offense against public decency. A word to the wise is supposed to be sufficient, but Curtis evidently is not wise, and something more forcible than words is necessary to teach this clever, but misguided young gentleman, his duty toward an audience. When the character of the paper that this Eytinge impertinently sports becomes known to the patrons of the Fourteenth Street Theatre, the Drummer will notice a visible decrease in the female portion of his houses. Substract the ladies from an audience and what remains? Disrepute and men, according to my mathemathics.

* * *

THE MIRROR saved the *Mercury* a good deal of time and trouble last week by publishing a list of next season's combinations, which it reprinted without credit. This sort of thing is becoming so frequent of late that thefts of journalistic enterprise will be known no longer as newspaper Burking, but newspaper Parking.

* * *

A young lady correspondent, who is a non-professional, writes from her father's country place up among the highlands of the Hudson, and bubbles forth, in true girlish fashion, her opinion of last week's issue. I will print her opening remarks, so that my readers—more susceptible than yours truly—may blush for THE MIRROR, by proxy: "I am delighted with the Midsummer MIRROR," enthuses she, "which my father brought up from the city this evening. I have just read 'The Glamour of the Stage,' by Mary Fiske, and think it *perfectly charming*. The paper altogether is awfully jolly, and I am immensely ——" but I must come to an abrupt end here, for the balance of that sentence roosts too near home. Ushers and Modesty go hand in hand, you know.

* * *

Note the difference between the extract from this young lady's letter and that of another young lady who sends me a message on the same subject from Cincinnati. She comes directly to the point with the following delicate little suggestion of a compliment: "The Midsummer Number of THE MIRROR is a daisy, and don't you forget it. [I shan't—nor shall I forget you, gentle *incognito* of Porkopolis!] It is the boss sheet of them all. Put me down for a six months' subscription, and send receipt for the two dollars enclosed. I'm going on the stage some day—but don't you give that away." Is it necessary, O suspicious reader, to explain that this fragile flower of Ohio is an utter stranger to me?

* * *

Patti's agent a Frenchman—who managed the old French Theatre, now Haverly's Fourteenth Street Theatre, when it was an opera bouffe establishment—has been playing a rather clever trick on unsuspecting managers. It seems that he knew the *diva* was coming to America long before the fact was made public, and some weeks since he commenced making up her route. In order to do this to the best advantage he sent a letter to every manager with whom he wished to book asking for a date for "a concert party," and offering invariably to rent. Of course the unsuspicious recipient of this circular was very happy to close at once under these circumstances, seeing no possible objection to renting his house to the agent at the usual terms. Patti's name was purposely omitted by the Frenchman, and consequently the lamblike manager was ignorant of the gold-producing angel he was providing to entertain unawares. When it became generally known that the greatest living prima donna was included in the "concert party" the unhappy managers tore their hair and stormed and swore like so many troopers, for of course, had they known the magnitude of the attraction they would have doubled or trebled the rental of their theatres. The French agent shrugs his shoulders and smiles ever so serenely as he modestly explains his ignorance of "ze custom of ze tam Americain."

* * *

When the city of New York laid out Union Square, why didn't it finish a good job by laying out some of the bad actors who gather there, at the same time.

* * *

Harry Eytinge and Barton Hill wereg azing up at the tremendously big spar that has been erected to hold a lot of electric lights, which will illuminate Union Square like a half dozen concentrated suns.

"Say Hill," said Eytinge," are they going to have a permanent guy for that pole over there?"

"Don't know," replied Hill, "if the weather keeps cool I'm going over to apply for the position!"

This is the *dolce far niente* time, so, for the benefit of those of my readers who're too lazy to think, and for those who are not acquainted with the technicalities of mechanics, I'll have to explain that in engineer's parlance a "guy" means a rope that holds a pole in place. There are so many of the other sort of "guy" in the guise of actors that the theatrical definition of the word calls for no explanation. Now, everybody will be able to fully understand and appreciate Barton Hill's "goak"—ha! ha! ha!—See?

* * *

That last word reminds me of Bartley Cambell, who is among us again. Bartley's "see?" has gone into history, and will be handed down to posterity along with the merry pranks of the jollifying friends who've been half "sees" over ever since our long legged dramatist came back to his ain countree.

* * *

Summer taxes the resources of the newspaper man. Ideas just now are as scarce as snowstorms. There's some consolation, however, in the thought that both will come bye and bye.

* * *

To what fortunate spot has that tireless worker, Dr. Hamilton Griffin betaken himself? Can it be that he has forgotten the grave and beautiful interests that repose so innocently and confidingly in his care? Vanish the sacreligious thought!

* * *

Steele Mackaye's weighty and valuable article which was printed in THE MIRROR last week, has aroused the malignity of the "manager" of one of Jehosaphat Hart's five stop-organs. He sent a postule of a letter filled with spleen and venom to Mackaye in which he notified that gentleman of his positive intention to "hound him for life." Of course the characteristically canine expression of this snarling little dog made Mackaye wrathy at first, and he sent back a message more forcible than elegant, which must have made Hart's cur snarl like the mischief. A respectable mongrel, on the receipt of such a kick, would have lowered his caudal ornament between his legs and slunk away. This small yelper, not being respectable, did the other thing. Mackaye doesn't mind whether such petty beasts lick or bark at his heels.

* * *

Speaking of Mackaye reminds me that the other day when he was in my office, I showed him a programme from Nye's Opera House, Deadwood, D. T., which gave the cast of a performance, "by special request, of Steele Mackaye's greatest of all plays, Hazel Kirke." Emma Leland was the name of the pilferer who was responsible for the production. "Unauthorized, of course?" said I. "Unauthorized," replied Mackaye, as he cast his eyes thoughtfully over the bill. "It is strange that a man's work can be deliberately stolen in this manner. It is robbery as pure and simple as if these people picked my purse from my pocket on the highway. But what can be done in a case like this? Injunctions are ineffectual weapons to use against itinerant people in far distant towns. The way to put a stop to this flagrant species of theft lies with our legislators. Let these frame a law which will make the stealing of plays a crime punishable by imprisonment. Lock up one or two of the offenders and the evil will immediately come to an end."

* * *

Mackays's plan is a good one, and were it carried into effect the dramatist's bugbear would disappear. But our honored representatives seem to be totally oblivious of the necessity for laws designated to protect the rights of theatrical people. Instead of frittering their time away over fruitless deadlocks, political grabs and silly faction fights, they might better be legislating for the benefit of a neglected and unprotected class of the community. The necessity of some sort of general and permanent organization on the part of our dramatists grows more urgent daily. Would it not be well for some leading spirits to gather and discuss the requirements and wants of the guild in this direction? With proper influence brought to bear, there is no reason why good laws should not be passed for their defense and preservation from bold, malicious injury. Mackaye, Campbell, and a half dozen others could effect the desired result with half the amount of talk and lobbying that it requires to get a new play read by a New York manager.

* * *

ANXIOUS DRAMATIST (to Indifferent Manager). Good morning, sir. What will you drink?

I. M. A bottle of Pommery Sec, please—quart bottle.

(The bottle is produced and opened.)

A. D. (cautiously). You got my new play, I presume?

I. M. Yes.

A. D. (eagerly). Have you read it?

I. M. Yes.

A. D. (nervously). Wh—what do you think of it? Rather good, eh?

I. M. Well, no. It's the worst I've ever seen.

A. D. Thanks—good morning.

(Manager blinks significantly at Barkeeper.)

* * *

Brown—he of the famous Eftins and Mermaids—encouraged by his short-lived triumph (which paled only because business was bad), is still whacking away at his new profession, and officially announces that he has forsaken the livery-stable business forever. He has an Italian opera in hand, and when that is finished he will collaborate with Salmi Morse for the purpose of turning out a Palestine comedy. Who says now that the star of the American dramatist is fading? Why, with Brown for a tail it will become a veritable comet, if we give it time.

Blooming Blanchett.

"Hello!" shouted a man in a blue flannel shirt, clouted shoon, and a dirty face, as he bounced into our sanctum. "How d'ye? Any letters for me? Can't stop a moment! Chock full of business! Good bye!" and, seizing a stack of letters some two feet thick, all addressed "Melville Opera Co.," he started to go, when we stopped him with the mild enquiry, "Who the deuce are you? and what do you want with those letters?"

"Who am I? Why, you must be green not to know that!"

"Well," responded we, "we may be green, but you are black as the ace of spades. How do you think any fellow is to know another fellow through all that dirt?"

"Overland dust, my boy! I'm Charlie Blanchett, just arrived from 'Frisco, where I've seen the seals, felt the fleas, and *do* like the climate!"

"Oh, yes!" we replied. "Now we know you. Widow Bedott, eh?"

"Widow Be-dashed!" answered Charlie. "Let me tell ye that I'm on a big fry now. I'm an impressario!" and he turned up his rubescent moustache, as who should say "I am Sir Oracle!"

"Well," queried we, "how are times out yonder? We hear rather bad accounts of 'Frisco lately."

"Bah! All nonsense 'Frisco is the best show town in the world when rightly treated. What town of a population certainly not exceeding 150,000 theatrical patrons would go to a visiting combination like Haverly's Mastodons—$35,000 in four weeks? What town of the same size will support a full opera company for thirteen consecutive months in the face of the opposition of cheap operas at three full sized beer gardens, all playing with full corps of vocalists, good orchestra, and full chorus? None, my boy. Give 'Frisco decent management and good shows, and you can bet your life you will have good houses."

"But how about the press?" asked we, "are they the tigers we have been given to understand?"

"Not a bit of it!" said Charley. "They are as whole-souled a set of fellows as you will meet anywhere. George Barnes of the *Call*, Tom Vivian of the *Chronicle*, Dan Nesfield, Charlie Johnson, of the *Alta*, and the rest, are all jolly good fellows, every one, and very anxious to help anything creditable to the city; only they don't like to be bullied. Treat them decently and they will treat you well."

"And so you have taken hold of the Melville Opera company?" said we.

"Yes; when I found that Emilie Melville had drawn good houses for over a twelvemonth, I thought I could not do better than take her abroad, and sure I am that the operas, as given in San Francisco, were much better done than we have been in the habit of hearing them in this part of the world, and the organization, taken as a whole, far exceeds any now in operation. Any way, I have 'put my life upon the chance and I will stand the hazard of the die.'"

"I like your pluck," answered we, "and now go and wash your face, eat your dinner, read your letters, be a good boy and clear out."

He vanished like a shot, but as he clattered down the stairs a faint but melodious refrain was heard of "I've seen the seals, I've felt the fleas, and I *do* like the climate."

—Clarence Montaigne has been engaged by J. M. Collier for his Banker's Daughter Company No. 2.

Campbell Converses.

A MIRROR representative called on Bartley Campbell at his office on Broadway yesterday, and found the dramatist busy recounting some incidents of his late trip to Europe before a large circle of friends, who had called to welcome him home.

"I want a few moments of your time for THE MIRROR, Mr. Campbell," said the reporter.

"Certainly. I am always glad to see THE MIRROR, and shall always give them my time when they ask it."

Then excusing himself to his friends, Campbell agreed to tell something of his trip. Our reporter proceeded to ply him with the usual conventional questions.

"How did you enjoy your return voyage?"

"Having 'never been sick at sea'—excuse the quotation—I always enjoy a sea voyage, and I had a most pleasant trip over and back."

"How did you get on in London?"

"Very well indeed. You see, I had lived five months in the metropolis, and I renewed many old acquaintances and friendships, besides making many others that were pleasant. My associations were mostly with journalists and theatrical people; and, like those on this side, they are the best people in the world—see—and naturally I enjoyed their society. American actors are received in London with open arms. The people there, as aptly expressed to me by Mr. W. G. Wills, are struck with wonder at the growth and progress of the American stage, and the English people cannot admire our theatres without treating our actors well, and they do so on all occasions."

"Did you see Booth and McCullough during their performances?"

"Oh, yes; and I was very proud of them. McCullough's engagement was a very short one, and was not a financial success, but with actors, critics and many others he is exceedingly popular."

"How about Mr. Booth?"

"Well, you see, at the Princess' he did not make a great financial success, but established himself in public estimation as a great actor. At the Lyceum with Irving he made a wonderful impression in every way."

"You saw the two actors on the stage at the same time. How were you impressed by them individually?"

"Mr. Irving is a picturesque actor, whose greatest successes have been made in such plays as The Bells and Man O'Arlie. He sets his stage like a beautiful picture, and plays in a manner to suit his surroundings. On the other hand, Mr. Booth is careful and classical, impressing you with his earnestness and ability. Irving appeals to the eye and the love of beauty, while Booth plays more for the mental faculties and an appreciation of the classic in art. Both are great actors, and on the stage together make an almost perfect performance."

"How would Irving suit the American people?"

"Mr. Irving is full of mannerisms—see? and though for a season large numbers would go to see him through curiosity and a few from appreciation, I don't think he would be a success. Long acquaintance with him is necessary to appreciate him, and I hardly think the American people would go often enough to get thoroughly acquainted with him."

"What is the condition of the stage generally in England?"

"There are very few serious actors on the English stage, almost everything running to farce — comedy in the plays and in the actors."

"England is prolific in this style of work?"

"No. There is really no original work being done for the stage there, except by Wills and occasionally by Gilbert."

"But where do all these farces come from?"

"They are adaptations and translations. In fact, native dramatists are wearing out, and managers are looking to America for novelties. Bronson Howard's Banker's Daughter has been revived at the Princess, and is meeting with its old-time success. The Galley Slave is underlined there, but the season will close shortly, and it will be used as the opening Fall attraction and will run for some months. It has already made quite a success in the provinces, and managers are glad to get it."

"What other arrangements did you make for the production of your plays in England?"

"My Geraldine will follow the Galley Slave at the Princess, and I have a proposition from Mr. Harris, of Drury Lane, for the production of My Partner."

"But how about Messrs. Aldrich and Parsloe? Can you make any arrangements for this piece without their consent?"

"No. But this is only a proposition and includes them. I don't think any one else could play it near so well, and so think the English managers. The reputation of the piece has spread over England, and the people are anxious to see it. It will be a great go there."

"What did you think of English actresses?"

"They are generally cleverer than the men, but there are no such actresses there as Clara Morris and Rose Eytinge—see?"

"What did you find in Paris?"

"Much. I like it better than I do London. Paris is more of a modern city than London. It is more like New York, and, although the people speak a different language from us, their manners and customs are more like ours, and we feel more at home there than in London. Besides, the climate is similar to our own, the temperature being about the same, and there being none of that foggy, murky atmosphere, which is so common and so disagreeable in London."

"What did you learn of the French stage that interested you?"

"I studied matters closely, and I find that the work and the standing of the actors of France are better than that of England; in fact I think the French much the superior of the English, though no better than the American, and in many respects not so good."

"Did you see Michael Strogoff?"

"Yes, both in London and in Paris, but the latter was the better production. Yet there was one little thing even there that would damn the play in New York. In the act where all the people are killed the scene changes suddenly, and a lot of supers ran out from the wings, threw themselves on the stage among the dead, and helped to swell the number of victims. That would kill a piece here."

Campbell said he could write a book of his trip, but he wouldn't. He said he was glad to be at home, and thought the American who went abroad except on business was a fool. He then told the reporter something of his new play, the White Slave. It is a story of Southern life previous to the war. It does not touch on political topics, but deals only with the social world, and is intended to be to the South what My Partner is to the West.

Campbell's drama for the Union Square Theatre has not yet been named, only three acts having been finished. It is an American society drama, the scene of the first act being laid in New York, and of the second and third respectively in Trouville and Switzerland.

Mr. Campbell will have three companies on the road this season, and expects great results. While telling of these things, his secretary brought him a letter which he read, and ordered, "Telegraph Miss Anderson at Long Branch, and ask her if to-morrow afternoon will do for the reading."

He has written a play which she is expected to use on the road.

At The Theatres.

Curtis draws the wealthy Hebrew families to the Fourteenth Street Theatre every night, and they laugh and grow fat over his amusing performance of Samuel Plastrick. Indeed, if a standing count should be taken night after night, it would be found that fully one-half of the audiences are composed of Jews. What greater merit does Curtis' representation require than that of pleasing and entertaining a race of people, which from the time of Shakespeare to that of Frank Bush has been the object of gross caricature and misrepresentation on the stage? Curtis has improved, if anything, since the first night that we saw him in this part. He has toned down some exaggerations that detracted considerably from the faithfulness of his "life-study," as the bills term it. His points are made very quietly, and they are in no respect forced. The marked characteristics and peculiarities popularly associated about the person of an Israelite are truthfully portrayed, and we are only echoing the opinion of thousands when we say that Curtis' acting deserves all the prosperity with which, up to this point, it has been attended. Gertie Granville's successor, Carrie McHenry, is a pretty young lady, but she posseses only a tithe of the vivacious talent which her sister Nellie, of the Troubadours, manifests. She does not fill the part of Rebecca as much to our liking as Miss Granville did. Nevertheless, she is attractive and pleases the eye, if nothing more. Saturday night brings with it the seventieth performance of Sam'l of Posen at Haverly's Fourteenth Street Theatre, and it is the intention of Curtis and his brother to complete a run of one hundred nights, when they will close. This will be about three weeks hence. Business is good, considering the season, and the management shows liveliness by getting out new and varied printing from time to time.

* * *

The Mascotte braves the thermometer nobly at the Bijou. Like Sam'l of Posen, Audran's tuneful work will probably celebrate its one hundredth night before Wilbur takes his company away from New York. It is doing a good Minsummer business.

What the Press Said of Our Midsummer Number.

We have been highly gratified to note the pleasant comments of our city and out-of-town contemporaries respecting the appearance and contents of the Midsummer MIRROR. From everywhere come fraternal greetings and hearty congratulations. We can only show our thankful appreciation of these by publishing those extracts for which we have space.

[Philadelphia Times.]

Mr. Harrison Grey Fiske, editor of the NEW YORK MIRROR, has got together a very interesting Midsummer Number. A cartoon entitled "Midsummer Day-Dreams" contains some excellent photographs of well known actors. Then there are stories and sketches by Steele Mackaye, J. H. Haverly, Ettie Henderson, Townsend Percy, Frank Mayo, Mary Fiske, Harry M. Pitt, Oofty Gooft, Fannie Aymar Matthews, Fred Lyster, John R. Rogers, and others. The number is filled with the latest theatrical news. Altogether, THE MIRROR is the best of the dramatic organs.

[Chicago Inter-Ocean.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR is at hand, fresh and showy, with many enjoyable articles from the pens of notable professional people, besides its usual quantity of news. The first page has a number of cuts of actors and actresses in character, uniquely contrasted with each other.

[Washington (D. C.) Post.]

The recognized organ of theatric managers and the dramatic profession in America has just issued a MIDSUMMER NUMBER of sixteen pages, besides containing a large amount of dramatic news, an attractive variety of editorial and other matter by original contributors. It is also accompanied by a fine lithographic portrait of Miss Lillian Cleves, a young and handsome artist, who will star next season in "Only a Farmer's Daughter." THE MIRROR is the best conducted journal of its class in this country.

[New York Evening Mail.]

In the middle of July, when theatrical matters all over the country are in a state of the utmost stagnation, one generally expects a dramatic journal to be proportionately dull. But these expectations are utterly disappointed by the NEW YORK MIRROR, which appears, as unexpectedly as the comet, with a MIDSUMMER NUMBER, which is the most interesting and appetizing of the year. With a clever cartoon as a frontispiece, depicting noted actors and actresses making hay, boating and all that sort of thing, it gives us contributions by Manager Haverly, Messrs. Steele Mackaye, Stephen Fiske, Townsend Percy and Mrs. Ettie Henderson, with a host of other good things all entertaining and pleasant to read. All of which affords further proof that its editor, Mr. Harrison Grey Fiske, is the right man in the right place.

[New York Evening Express.]

The NEW YORK MIRROR has published a Midsummer Holiday Number that is the most perfect thing of the kind yet attempted in theatrical journalism. There are contributions from such well-known people as Steele Mackaye, Stephen Fiske, Townsend Percy, and others. The illustrations are good, and the reading matter all capital. In addition to the holiday features, the regular departments of the paper are kept up, and contain a great deal of information for all persons interested in the doings of the player folk. It is a creditable and admirable number.

[Richmond (Va.) State.]

The Midsummer Number of the NEW YORK MIRROR, a paper devoted to the drama and kindred arts, is received, and it fully establishes its claim to being the best publication of the kind issued in this country. The illustrations are numerous and well drawn, the criticisms well written, and the dramatic news full and interesting.

[Daily Memphis Avalanche.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR is the handsomest ever issued, even by that attractive and popular journal. The whole front page is devoted to a *pot pourri* of sketches, showing representative actors and actresses in characteristic attitudes, and the letter press consists of well written articles by well-known journalists and theatrical people. Everybody should get a copy for future reference.

[Newburyport (Mass.) Daily Herald.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR is one of the raciest and most interesting of that very bright journal. No one who is interested in the theatrical profession and theatrical matters in general, can do without it. It is full of good things.

[Bridgeport (Conn.) Evening Farmer.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR, issued this week, gives a list of the theatrical combinations that have been organized up to date to go on the road next season. There are 138 of them classified as follows: Dramatic companies, 94; musical and operatic organizations, 18; variety combinations and musical parties, 9 each; pantomime troupes, 3; individual musicians, 3; Uncle Tom companies, 2. This week's number of THE MIRROR is of special interest, containing as it does contributions from J. H. Haverly, Stephen Fiske, Oofty Gooft, Frank Mayo, Steele Mackaye, Ettie Henderson, Annie Wakeman, Sidney Rosenfield and a number of other celebrities in the theatrical world.

[Columbus (O.) Daily Times.]

Mr. R. C. Hull, the local correspondent of THE NEW YORK MIRROR, sends us the handsome Midsummer Number of that dramatic paper. Besides a fund of amusement information, the number has a fine cartoon by Harry Ogden, in which the most famous of actors and actresses are represented in various positions, costumed for their leading roles. It is interesting to pick out the well-known faces of Barrett, Keene, Booth, Lotta, Wallack, Aldrich, Sam'l of Posen, and a score of others. Tragedians and comedians are oddly associated. Frank Mayo, as Davy Crockett, is leading Fanny Davenport, as Mabel Renfrew. Marion Booth is gazing upon the comet. Lillian Cleves is pitching hay, while John McCullough loads it on a wagon. The portraiture is very accurate, and the stage positions very amusing.

[Evansville (Ind.) Daily Courier.]

The Midsummer Number of the NEW YORK MIRROR was picked up yesterday as soon as placed upon the news stands, and it was by dint of delving the *Courier* reporter obtained a copy, he having failed to make an order with his bookseller. It is an elegant issue, and reflects great credit upon the enterprise of THE MIRROR management. A number of bright bohemians, both male and female, have contributed to its excellece, and many entertaining poems and sketches were contributed by them. It contains articles by the cream of New York fugitive literati. Aside from this, however, it possesses all the interesting show news of the day, compiled in a terse and readable shape, and in THE MIRROR are noticeable many paragraphs which go to make up the amusement columns of numerous country sheets, *sans* credit, *sans* quotation marks, *sans* everything—even honesty.

[Yonkers Gazette.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR is replete with news and literature of interest to the theatrical profession, of which it is the leading organ, but also palatable to the general reader. It shows what enterprise, allied to editorial ability and rare business tact, can do in the production of a double number of an always lively paper in Midsummer, the gravel-scratching time of most newspapers.

[Troy Northern Budget.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR contains the whereabouts of scores of the principal dramatic and musical people, and is otherwise filled with seasonable gossip and news.

[Newcastle (Pa.) Daily News.]

That ever enterprising and most popular of all dramatic journals, the NEW YORK MIRROR, has issued a midsummer edition which eclipses all former efforts in the direction of a handsome holiday number. The extra contains seventy five columns of choice reading matter, illustrations and professional cards. The title-page cartoon, "Midsummer Day Dreams," is a rare study, and places popular actors and managers in positions wherein they will be readily recognized. The portraits throughout the pages are true to life and finely executed. Besides a careful resume of the whereabouts and doings of professionals, we find original poems by "Oofty Gooft," Leonard S. Outram, Annie Wakeman, Earl Marble and Sidney Rosenfeld. Among the original sketches are those from the ready pens of those brilliant writers, Geo. P. Goodale, J. H. Haverly, Townsend Percy, Ettie Henderson, Frank Mayo, Stephen Fiske, Harry Pitt, Fred Lyster and John Rogers. Then there is a comedietta by Fannie Aymar Mathews and a score of bright reminiscences, besides the light editorials, chaff, correspondence, etc. The number is just the thing for summer reading, and the many thousand copies of the edition will quickly pass from the publishers to the people. THE MIRROR is recognized as authority on all matters pertaining to the dramatic propession, and its purity of tone and honesty of purpose has secured for it a tremendous circulation.

[Wilkesbarre (Pa.) Daily Union-Leader.]

THE NEW YORK MIRROR, devoted to the drama, has issued a MIDSUMMER NUMBER which is as full of good things as the season is. There is a tell-tale cartoon in this number that leads us off to the glens and groves, up into the breezy mountain heights, down by the salty seas and afar on the ocean wave, if we would discover whither our dramatic friends have flown to. The letter press is beautiful, and THE MIRROR shows enterprise, energy, good taste and ability.

[Brookville Evening Recorder.]

Through the courtesy of Messrs. H. B. Wright & Co., we were this morning shown a copy of America's authorized dramatic newspaper—THE NEW YORK MIRROR—which in point of typographical make-up and general excellence, is certainly a credit to its editor and also to its proprietors. It is the midsummer number, and contains some excellent descriptive articles upon different subjects, from many of the leading authors and actors of both hemispheres. A full page colored engraving of the talented young artiste, Miss Lillian Cleves, is presented with the number, and will form a valuable acquisition to the collection of lithographs and cuts annually sent out from THE MIRROR office.

[Batavia (N. Y.) Daily News.]

We have received the midsummer number of the NEW YORK MIRROR. It consists of sixteen pages, is handsomely printed and illustrated, and is a complete mirror of the dramatic and musical news of the day.

[Allentown (Pa.) Chronicle and News.]

The NEW YORK MIRROR, one of the oldest and certainly the best dramatic paper in this country, has issued a Midsummer Number, which is a model in the way of typography, and is replete with interesting reading matter for those who are in any way connected with the amusement business, or who take an interest therein. Among the contributors to the Midsummer Number are such well-known managers as J. H. Haverly, Steele Mackaye, Stephen Fiske and others. THE MIRROR is a credit to its editor and publishers, and its popularity is well deserved.

[Petersburg (Va.) Index-Appeal.]

THE NEW YORK MIRROR.—The Midsummer Number of this most excellent journal has come to hand. THE MIRROR is devoted exclusively to the highest sphere of theatrical plays and players, besides its timely and unstinted criticisms on those who follow the stage as a profession. Another feature of THE MIRROR is its numerous correspondents in all the cities and towns throughout the country, who from week to week fill its columns with fitting and pointed letters.

[Fitchburg (Mass.) Sentinel.]

We have received the Midsummer Number of THE NEW YORK MIRROR, the organ of the theatrical managers and dramatic profession of America, and find it handsomely illustrated and crowded with interesting reading. Among the special attractions are a full-page cartoon, "Midsummer Day Dreams," a portrait of Lillian Cleves, a list of 138 combinations made for the coming season, etc. THE MIRROR is on sale at the Postoffice news-room.

[Fort Wayne Daily Sentinel.]

The Midsummer edition of THE NEW YORK MIRROR is before us, and presents a very attractive appearance. Max Nirdlinger is the live correspondent of this paper from this place, and manages to fill up his space with spicy and choice bits of news. We will review the paper at length some other day.

[Columbus (O.) Sunday Capital.]

The MIDSUMMER NUMBER of THE NEW YORK MIRROR is perfectly splendid. The cartoon, by Harry Ogden, on the first page, is very cute, and all the other illustrations are decidedly fine. The make up of this excellent number is charming and artistic, while the reading matter is purely original and from the pens of leading professionals and journalists. The sketch of A Brilliant Journalist, by The Usher, and Real Tears, by Stephen Fiske, are two as entertaining and clever articles as we have had the pleasure of reading for some time. THE NEW YORK MIRROR is certainly a great success.

[Springfield (Mass.) Daily News.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR has reached us, and is a fine specimen of Mr. H. G. Fiske's enterprise. The first page contains an elegant Midsummer cartoon, and the whole number bristles with good points. A picture of Miss Lillian Cleves, the dramatic star, is also sent with each number.

[Ottawa Daily Citizen.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR has been published, and will be found particularly interesting. THE MIRROR occupies a foremost place among the dramatic journals of the United Staies. It is ably edited; has a large staff of accomplished contributors and correspondents, and is in every way worthy of the support of those interested in dramatic and musical matters.

[Springfield (O.) Sunday News.]

Before us lies the Midsummer Number of the NEW YORK MIRROR, 16 pages. It is one of the handsomest and finest papers in appearance that we have ever seen. It is magnificently edited, and filled to the brim with matters of dramatic interest. It is one of the most interesting issues of dramatic journalism that ever graced our table. The publishers may well feel proud of their Midsummer Number.

[Williamsport (Pa.) Sunday Breakfast Table.]

THE MIRROR is one of the finest journals in America, and the MIDSUMMER NUMBER before us will serve to increase the already great popularity of so good a concern. The MIDSUMMER NUMBER makes a happy departure for special features, both in illustrations and contents, the latter consisting of contributions from prominent actors and dramatic luminaries. Frank Mayo writes a letter from Canton, and dates it from "Crockett Lodge."

[Fitchburg Daily Patriot.]

THE NEW YORK MIRROR, the leading dramatic journal in the country, presented a gala appearance in its issue of the sixteenth. It came out that day as a Midsummer special number of sixteen pages. The first page was illuminated with a well executed cartoon representing a professional's midsummer day dream. The number was filled with choice contributions from the leading actors, actresses and managers. It was replete with interesting matters and things pertaining to the coming theatrical season as well as incidents of the past, hitherto unpublished. Take it all in all, it is the richest dramatic issue ever published in America, and augurs well for the future of that journal.

[Ottawa (Can.) Daily Citizen.]

The Midsummer Number of the NEW YORK MIRROR has been published, and will be found particularly interesting. THE MIRROR occupies the foremost place among the dramatic journals of the United States. It is ably edited, has a large staff of accomplished contributors and correspondents, and is in every way worthy of the support of those interested in dramatic and musical matters.

[Poughkeepsie Daily News.]

We have received a copy of the MIDSUMMER NUMBER of the NEW YORK MIRROR, the recognized dramatic authority of this country. It contains sixteen handsomely printed and illustrated pages that are a fund of enjoyment for readers. Mr. Charles Gifford is the news agent for this city, and of him copies may be had.

[Waterbury American.]

The NEW YORK MIRROR appeared last week as a special Midsummer Number, enlarged to sixteen pages, and containing contributions from several noted actors and managers. It is elegantly printed, and is withal an uncommonly interesting and attractive issue.

[Nashua (N. H.) Telegraph.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR, a newspaper that is devoted exclusively to the interest of the dramatic profession, is attracting the attention of those who keep posted on actors, actresses and play writers. It is the most complete and interesting publication of the kind in this country.

[Wheeling (W. Va.) Sunday Leader.]

We are in receipt of the MIDSUMMER NUMBER of the NEW YORK MIRROR, a sixteen-page illustrated paper, edited by Harrison Grey Fiske, and devoted to the dramatic profession and theatrical matters generally. It is a very handsome, newsy, and readable sheet, and reflects great credit upon its publishers.

[Erie (Pa.) Sunday Graphic.]

The NEW YORK MIRROR is a most excellent dramatic journal, and under the able management of Mr. Harrison Grey Fiske it has achieved a wide reputation in the profession, which it truly deserves. The Midsummer Number appeared yesterday in gorgeous style, and received many compliments for its fine appearance.

[Columbus (Ga.) Sunday Times.]

The MIDSUMMER NUMBER of the NEW YORK MIRROR is a rich budget of dramatic news. It contains a number of well written articles by members of the profession, and a handsome colored picture of Lillian Cleves, a young and beautiful artiste who will star the coming season in Only a Farmer's Daughter. THE MIRROR is one of the best dramatic papers published, and this number reflects credit on the publishers.

[York (Pa.) Evening Dispatch.]

There is no better dramatic paper than the NEW YORK MIRROR. Its advertising columns are stocked with cards that cannot fail to be of great importance to the profession and of interest to all who have a liking for the drama. The Midsummer Number, issued last week, is of rare merit. The cartoon, "Midsummer Day Dreams," contains faces of well-known actors, while column after column of reading matter of a most entertaining character greet the reader. The latest theatrical news from all quarters is given, together with a list of one hundred and thirty-eight combinations taking the road for 1881 82. Stories and sketches are abundant. J. H. Haverly writes for the benefit of young managers a very instructive article. Among other contributors are the well-known names of Steele Mackaye, G. P. Goodale, Ettie Henderson, Townsend Percy, Frank Mayo, May Fiske, Harry M. Pitt, "Oofty Gooft," Fannie Aymar Matthews, Fred Lyster and John R. Rogers. The demand on the columns of the midsummer number was too great to be accommodated, hence another special number of THE MIRROR will be issued this week, and under the editorial management of Mr. Harrison Grey Fiske cannot fail to be attractive and entertaining.

Played-to-Death Towns.

An esteemed contemporary, the Boston *Globe*, in speaking of the traveling combinations for next season, says: "According to THE NEW YORK MIRROR, '138 combinations will start on the road' the coming season. Some will come to grief early; others will fight dissolution several months only to succumb at last; more will go through the season with evenly balanced haps and mishaps and no profit for the manager; and a favored band will come back next June with flying colors and the prestige of a great success."

Referring to the same subject, the *Globe* sensibly remarks: "Undoubtedly New England will have her full share of the season's entertainment, and dates are filling rapidly everywhere. Thus far there has been but little looking towards concerted action on the part of managers to avoid too many performances in the smaller cities; but this evil of a glut in the 'show business' cannot long remain uncorrected. It is simply the part of wisdom for all concerned to choose attractions and arrange dates carefully. There is not a city in New England, outside of Boston and Providence, where more than three theatrical performances a week can be given without taking heavy odds against failure, no matter what the attractions presented. The *clientele* of the play-house in the interior towns is not large, nor can it be relied upon for support at all times and under all circumstances."

Managers in other sections of the country cannot fail to perceive the force of the above extract. If concerted action were taken by managers of out of-town theatres in the same direction, the beneficial results would be soon apparent, inasmuch as good combinations and companies would alone be given time and dates, while inferior organizations would be shut out and forced into the retirement many of them so richly merit. Thus the local manager would gain the good-will and confidence of the public, and likewise insure a uniformly larger attendance.

Return of Bartley Campbell.

Bartley Campbell arrived on Sunday night from England by the steamer *City of Richmond*. A number of his friends, consisting of Frank Evans, Robert Morris, Oofty Gooft, Thomas Barry, Peter Curren, John Burke, E. H. Ludlow, and many others, chartered a steam-yacht, and started to go outside of Sandy Hook to meet the steamer, first obtaining a permit from Quarantine Officer Dr. Vanderpoel to transfer Mr. Campbell from the steamer to the yacht. The party were prepared with everything comforting to the inner man, and intended to give Mr. Campbell a hearty reception. The steamer was finally sighted, but the spirits of the party fell like a trip-hammer when the majestic vessel steamed past them without the least recognition, although the party halloed themselves hoarse. They followed, however, and brought up to the wharf shortly after the steamer touched. The party then boarded her, secured Campbell and Jimmy Morrissey, scaled the side of the vessel, dumped the two heroes into the yacht, and steamed up the East River.

A dead set was made on the liquids and edibles, and a couple of hours were consumed in story-telling, songs, toasts, speeches, etc. About 11 P. M. the yacht arrived at Twenty-third street, and the party went to Koster & Bial's, where a general good time was had, the orchestra playing, upon their entrance, "The Campbells are Coming." Bartley was highly pleased with his reception. He says the trip benefited him greatly, having gained twenty-eight ounces and two penny-weights during his absence. He has made arrangements for the production of his pieces in England, but of course he says there is no place like America.

The Inmates of the Forrest Home.

Away from the noisy din and bustle of life, at Spring Brook, near Philadelphia, is situated the Home designed by Edwin Forrest for aged and destitute members of the profession. So very seldom is it that mention is made now-a-days of the Home that its existence has almost passed from memory. Yet there are, at the present period, the following six occupants, four men and two women, the recipients of Forrest's generous bounty: Andre Cline, age 75; Henry Corri, age 74; George Gains Spear, age 72; J. W. Thoman, age 71; Mrs. Burroughs, age —; Mrs. La Forrest, age —.

Cline was born in London, and figured in the profession as a tight-rope dancer. In 1838 he lost heavily by the failure of the United States Bank. Corri is well known in the South, especially in Texas and Louisiana. He was one of the pioneers of amusement in the former State. He built one of the first theatres erected in Texas, at Houston, on the site of which the present handsome City Hall is now standing. Spear was born in Boston. He never rose to any prominence in the profession, devoting himself principally to old men characters. Thoman was born in Philadelphia. Unlike Spear, he was well known during his active professional life. Mrs. Burroughs is thought to have been a chorus singer. At any rate, she does not figure in the annals of the dramatic stage. Mrs. La Forrest (Sophia Eberle) was born in Philadelphia. She was a vocalist of some repute, and married La Forrest, the equestrian.

James Rees, in a recent letter to one of the trustees of the Home, says: "The extensive library, which was displayed to so much advantage in the Forrest mansion, at the corner of Broad and Master streets, is now distributed in every room, closet and corridor of the Spring Brook mansion. In the arrangement of the books no regular system is observed. The same could be said of the valuable pictures composing the collection, and the hall of statuary and other works of art; these, like the books, are scattered throughout the building. Such will be the condition of things at Spring Brook until the noble edifice designed for the Forrest Home is erected. Such a one, however, is not likely to be realized under the present executorship. The lid of the coffin as it closed over his remains broke the link that connected its inmate with the outer world. How true it is, 'the paths of glory lead but to the grave.'"

ABBEY'S PARK THEATRE.

BOSTON.

The Opening of this Popular Theatre will occur AUGUST 22, 1881, with Mr. A. C. Gunter's Masterpiece, the Most Perfect Comedy Ever Written, Entitled

AFTER THE OPERA.

The following distinguished ladies and gentlemen constitute the company:

AGNES BOOTH, ESTELLE MORTIMER, LOUISA MORSE,
GEORGE HOLLAND, GEORGE PARKES,
E. M. HOLLAND, ED. MARBLE, W. S. HARKINS.

Managers having desirable open time will please address

ROBERT SPILLER, Manager,
Care of BROOKS & DICKSON, 932 Broadway.

BIJOU OPERA HOUSE.

Beginning August 15th, 1881, First Production in this City of

ROOMS FOR RENT,

THE MOST LUDICROUS COMEDY SEEN IN YEARS.

Rooms have already been Rented by the following ladies and gentlemen:

W. J. FERGUSON, EDWARD COLEMAN, W. H. HERBERT,
W. L. GLEASON, CLARENCE GIBSON, ED. HOLST.
MINA CROLIUS, GENEVIEVE REYNOLDS AND FANNY M'NEIL.

Three Foreigners, two Aborigines and a Baby! (The Baby don't cry.)

MR. SAMUEL GRAU, who is already so well-known to the public, will be in the Box Office of the BIJOU OPERA HOUSE every day from 9 A. M. to 6 P. M. He will take pleasure in showing the ROOMS FOR RENT to all applicants and will give full information as to terms, etc.

Managers generally who have open dates will please apply to

ROBERT SPILLER, Manager,
Care Bijou Opera House,
Or BROOKS & DICKSON, 932 Broadway.

MANAGERS' DIRECTORY.

The attention of Agents and Managers is called to the following cards. They represent the leading theatres, hotels, bill-posters and expressmen of the respective cities and towns indicated.

ALEXANDRIA, VA.

ARMORY HALL, GEORGE S. SMITH, Manager. Seating capacity 600. Will rent or share to first-class attractions.

BINGHAMTON, N. Y.

HOTEL BENNETT, CENTRALLY LOCATED, everything new, all modern improvements, including passenger and baggage elevator, gas, steam, &c. Every room heated by steam. Special rates to the profession.
NEEDHAM & FURMAN, Proprietors.

CHELSEA, MASS.

ACADEMY OF MUSIC,

J. B. FIELD, Manager and Agent. Open to engagements to first class companies on sharing or rental terms.

CITY HOTEL, A. C. MURFEY, Proprietor.

J. B. LEONARD, Bill-poster.

CHILLICOTHE, OHIO.

MASONIC HALL, Philip Klein, Manager, in Comstock's Circuit, centrally located. 19 Sets of Scenery, Set Stuff. Only first-class companies need apply. Entrance, ground floor.

PHILIP KLEIN, Bill-Poster and Manager of Masonic Hall. Show, commercial paper received in advance. Work done promptly. Opposite Post-Office.

COLUMBUS, O.

COMSTOCK'S OPERA HOUSE, THEO. COMSTOCK, Proprietor FRANK COMSTOCK, Business Manager.

ST. CHARLES HOTEL, JAMES C. DUNN, Proprietor. Corner High and Gay streets. Special rates to the profession.

JOHN B. MILLER, BILL-POSTER and GENERAL ADVERTISER, No 49 West Town street. Owns ALL boards in the city.

DANBURY, CONN.

TURNER HOUSE,
BEN CROSBY,
PROPRIETOR.

Having secured the above-named house, I offer special rates to the profession. Meals at all hours. Everything first-class.

OPERA HOUSE, JAMES S. TAYLOR, proprietor. Seating capacity, 1,000 chairs; family circle and balcony. Well lighted by gas

DES MOINES, IOWA.

MOORE'S OPERA HOUSE, W. W. MOORE, Manager. Seating capacity 1,300; centrally located; no low-priced shows admitted; do our own posting and own principal boards in the city. Most popular house.

ABORN HOUSE, RISLEY & VAIL, Proprietors, Court avenue and Fourth street. Rates, $2.50 and $ per day. Special rates to the profession.

FORT WAYNE, IND.

CIRCUS AND MENAGERIE SUPPLIES. Contracts solicited. Lowest prices for best Stock. Hay, Corn, Oats, Mixed Feed, &c. W. S. HALE & CO., Millers, 65 and 67 E. Columbia Street. Refer to N. Y. MIRROR Cor.

GRAND RAPIDS, MICH.

POWERS OPERA HOUSE. Seating capacity 1,400. Large and commodious stage, and full stock of scenery. Open to engagements to first-class companies on sharing or rental terms. WM H. POWERS, Manager.

HARRISBURG, PA.

MARKLEY & TILL,
AMUSEMENT MANAGERS.
First-class combinations played on sharing terms at GRAND OPERA HOUSE. Have played leading attractions in the last two seasons. Write for dates, etc.

UNITED STATES HOTEL,
W. H. EMMINGER & CO.,
PROPRIETORS.
Special rates to the profession.

KEOKUK, IOWA.

GIBBONS' OPERA HOUSE, P. GIBBONS, Proprietor. Capacity, 1000 Centrally situated. The most popular theatre in the city. Can offer greater inducements than any other management. Will take first class attractions on sharing terms or rental.

KO-KO-MO, IND.

THE LIVEST TOWN IN THE STATE. Population 7000; Situated 54 miles north of Indianapolis, at the crossing of the I. P. & C., P. C. & St. L., F. & K. and L. E. & W. R. R.'s Good Opera House, lighted with gas, furnished with (nearly) all the modern conveniencies, both of stage and auditorium, and seats 1000 people—edgeways. Only one show booked same week. Address H. E. HENDERSON.

LANCASTER, PA.

FULTON OPERA HOUSE, B. YECKER, Proprietor and Manager. Seating capacity, 1200. Own the principal bill boards in the city and attend carefully to posting and distributing.

NEW HAVEN, CONN.

NEW HAVEN OPERA HOUSE, JOHN N. NEAR, Lessee and Manager. The leading theatre. Refitted and refurnished this season. Ready to open Aug. 20. Will rent or share.

AUSTIN HOUSE, E. FREEMAN, Proprietor, 160 State street. Two blocks from depot. Horse cars pass the house every six minutes. $2 50 per day. Modern improvements.

COL. JOE BLAKESLEE,
BILL POSTER,
No. 17 Gregson Street, rear of Post-Office.

LYNN, MASS.

MUSIC HALL.

J. F. ROCK, Lessee and Sole Manager.

For dates apply as above. No other party connected with this Hall.

OTTAWA, CANADA.

GRAND OPERA HOUSE, JOHN FERGUSON, Manager. The only theatre in Ottawa. Seating capacity 1,250. Good scenery, well lighted and heated. Rent or share.

WINDSOR HOUSE, S. DANIELS, Proprietor. A first-class hotel within two minutes' walk of the Opera House and Post Office. Special inducements to the profession.

SOUTH NORWALK, CONN.

"MAHACEMO" HOTEL, OPPOSITE N. Y., N. H & H. R. R. Depot. Special rates to the profession. Heated by steam.
H. FRANCISCO, Proprietor.

SPRINGFIELD, OHIO.

GRAND OPERA HOUSE, S. WALDMAN, Manager. Finest Theatre in the West, in fashionable part of the city. Low rent. Best sharing terms.

LAGONDA HOUSE, C. S. SKINNER, Proprietor. Rates $2 50 per day. Largest and finest house in the city, and only one patronized by the profession. Special rates.

ST. PAUL, MINN.

OPERA HOUSE, CHARLES HAINES, Manager. Seating capacity 1,200, centrally located on Wabasha street near Third. Rent or share to first class combinations.

TOPEKA, KANSAS.

CRAWFORD'S NEW OPERA HOUSE.

L. M. CRAWFORD, Manager.

Will be ready Sept 1.

Address all communications to LESTER CRAWFORD, Manager.

WILKESBARRE, PA.

MUSIC HALL, M. H. BURGUNDER, Manager. Located in the business part of the city, next door to Post Office. Seating capacity 1,200, and has a full stock of new scenery. Will play first class companies only.

WOONSOCKET, R. I.

MUSIC HALL, S. C. JAMESON, Manager. Open to engagements to first-class combinations on sharing terms or rental. Seating capacity, 1300 Population within three miles of hall, 25 000.

YPSILANTI, MICH.

NEW OPERA HOUSE. Finest Theatre in Michigan, outside of Detroit. Modern in all respects. Seating capacity, 900. Rent or share to first class combinations.
Address OPERA HOUSE CO.

MISS HELEN FLORENCE,
Helena, Montana.

MISS ALICE HASTINGS,
Comedy and Singing Business,
Address the Agencies.

MASTER HARRY WOODRUFF,
Specially Engaged as Ned in The World, Lyceum Theatre, Philadelphia, Season Commencing September, 1881. Agents Simmonds & Brown. Residence 231 West 22d street.

MISS LISA WEBER,
Leading Burlesque, Comedy and Opera Bouffe. On tour with M. B. Leavitt's Novelty co Address 12 Union Square.

MR. RICHARD S. SMITH,
Scenic Artist. Finished Opera House, York, Pa. Repainting Grand Opera House, New Haven. Address, 1116 Girard street, Philadelphia, Pa.

MR. GEORGE E. OWEN,
Business Agent or Treasurer. Can be engaged for season of 1881 82. Address, care of Job Print, No. 4 Alden Court, Boston, Mass.

MR. ATKINS LAWRENCE,
Leading Business.
With Mary Anderson Co. Season 1880-81—Re-engaged. Characters—Huon, Claude Melnotte, Fazio, Romeo, Clifford.

MISS PEARL EYTINGE,
Leading Juveniles.
Address SIMMONDS & BROWN, or NEW YORK MIRROR.

MR. M. M. WHELAN,
Fifteen years experience. Business Manager, Treasurer and Advance.
Address, Metropolitan Hotel, Boston, Mass.

MR. CLINTON PARK,
Juvenile and Light Comedy Roles.
Engaged for season at Hamlin's Parlor Theatre, Ravenswood Beach, L. I. At liberty next season.

MR. HARRY S. FALKIRK,
Burlesque and Eccentric Old Woman. At Liberty for seasons 1881-82. 934½ Harrison Street, San Francisco, Cal.

MR. OWEN DALE,
First Old Man, Heavies and Eccentric character. At Liberty for 1881-82. Address 934½ Harrison street, San Francisco, Cal.

MISS FLORENCE D. KELLOGG,
Prima-donna soprano. At liberty. Repertoire: Fatinitza, Pirates of Penzance, Bohemian Girl, Chimes of Normandy, Pinafore, etc. Address 39 East Swan st., Buffalo, N. Y.

THE ORIGINAL PRAEGER FAMILY, the originators of the Cat Duett, at liberty. Address 65 White Plains Road, Mt. Vernon, N. Y.

OTIS SKINNER,
With Lawrence Barrett,
Season 1881-82

Haverly's Fourteenth St. Theatre,
14th Street and 6th Avenue.

J. H. HAVERLY.....Proprietor and Manager

TENTH WEEK. TENTH WEEK.

The Popular Comedian,
MR. M. B. CURTIS
in his novel life picture of

SAM'L OF POSEN,

THE COMMERCIAL DRUMMER.

Matinees Wednesday and Saturday.

Novelty Theatre,
Fifth and South Fourth streets,
Brooklyn, E. D.

THEALL & WILLIAMS..... Managers

CLOSED FOR THE SUMMER.

Will re-open SEASON 1881-82, AUGUST 29,
with
COLLIER'S BANKER'S DAUGHTER.

Also controlling the leading theatre in Jersey City.
Attractions desiring time there please address
W. H. BROWN,
12 Union Square, N. Y.

Windsor Theatre,
Bowery below Canal Street.

JOHN A. STEVENS..... Proprietor
FRANK B. MURTHA.....Manager

THE LARGEST AND MOST POPULAR THEATRE IN THE CITY.

After material alterations and improvements during the Summer, will be reopened for the Third Regular Season on or about Aug. 15.

Stars and combinations wishing dates address FRANK B. MURTHA, Sole Manager.

Madison Square Theatre,
24th St. and Broadway.
SUMMER SEASON.
Every evening at 8:30. Saturday matinee at 2.
SECOND MONTH.

The great Summer success. A new farcical American character comedy. Received nightly with shouts of laughter.

THE PROFESSOR,

in four acts and any number of tableaux, by W. H. GILLETTE.

"The play is as bright and as new as a nugget of Nevada gold."—Joaquin Miller.

College glees Tasteful costumes. Novel scenic effects. Perfect ventilation by mechanical means. The curtain rises 8.30. The DOUBLE STAGE makes the intermissions between acts 55 seconds each.

Seats secured. Box office open 8 A. M. to 10 P. M.

CALL!

THE LADIES AND GENTLEMEN ENGAGED FOR

ROOMS FOR RENT

WILL PLEASE ASSEMBLE AT THE BIJOU OPERA HOUSE THURSDAY, AUGUST 4, 1881, FOR REHEARSAL.

ROBERT SPILLER.

IMPORTANT NOTICE.

TO ALL MANAGERS, STARS AND COMBINATIONS,

WHO ARE BOOKED FOR SYRACUSE,

EITHER AT THE

GRAND OR WIETING OPERA HOUSES,

PLEASE SEND ME BY FIRST MAIL COPY OF CONTRACTS AND DATES BOOKED.

WIETING OPERA HOUSE

WAS TOTALLY DESTROYED BY FIRE TUESDAY MORNING, JULY 19TH, AND ALL MY CONTRACTS AND BOOKS WERE BURNED. ALL CONTRACTS MADE BY ME WILL BE PLAYED AT THE

GRAND OPERA HOUSE.

ALSO SEND ME THE DATES

BOOKED FOR OSWEGO,

AS THE RECORDS OF THE HOUSE IN THAT CITY WERE LOST.

PHILIP H. LEHNEN,
Manager Grand Opera House, Syracuse, N. Y.

SCHWARTZ'S

WISCONSIN THEATRICAL CIRCUIT,

ESTABLISHED 1880.

EMBRACING BELOIT, JANESVILLE, MADISON, LACROSSE, EAU CLAIRE, CHIPPEWA FALLS, APPLETON, GREEN BAY and OSHKOSH and other cities.

Bookings limited as to number and to first-class combinations.

Do not sub-let contracts to hall owners or others in my circuit, but play companies and take chances with all whom I contract with, and give personal attention to the interests of all concerned. Managers will serve their interests by corresponding with me before deciding on a route through Wisconsin.

Lessee and Manager of the GREEN BAY OPERA HOUSE, to be opened September 1st. The only theatre in the city. Entirely detached from other buildings. New scenery, curtains and large dressing rooms. Parquette on ground floor. Horse-shoe gallery, capacity 900. Will not book more than two nights in each week. Time rapidly filling. Address

B. F. SCHWARTZ,
MANAGER OF SELECT ENTERTAINMENTS, WISCONSIN THEATRICAL CIRCUIT
OSHKOSH, WIS.

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Joseph Hatton, the English novelist, journalist and manager, has written a book called "To-Day in America." It appeared first in London, but has been reprinted within the past few days by the Harpers. It is a rambling, disjointed series of papers, mostly well written, which are grouped without any attempt at order or coherence. The most interesting sketch—because it deals with an actor whose fame now extends over the two great English speaking nations—makes Edwin Booth its subject. It will be found entertaining by the readers of THE MIRROR.

While I was in America Mr. Edwin Booth, the representative actor of the United States, made his reappearance in London. The criticisms of his Hamlet were cabled at length to the American journals, and the event was regarded by all classes with the greatest interest, the more so as it was reported that Mr. Henry Irving, England's representative actor, had evinced a discourteous jealousy of the American. There was no truth in this report, but it gave piquancy to the situation. I promised some New York friends of both these eminent artists that on my return to London I would investigate the statements that were circulating to the detriment of Mr. Irving, and append to my report Booth's position and prospects in London, more particularly in connection with his representation of Richelieu. I saw both Booth's impersonation of Lord Lytton's dramatic portraiture and the new Princess's Theatre together for the first time. I can now understand how heavily the American tragedian was handicapped by circumstances, and how much greater his success is than it appears to be. During Mr. Gooch's management of the Princess's Theatre the old house was the home of melodrama—not classic melodrama, but strong, realistic, I had almost said "blood and thunder" melodrama; it was practically an East-End theatre at the West. A Bowery theatre in Madison Square is the parallel idea for New York. Guinea Gold, Jane Shore, It is Never Too Late to Mend, Drink, The Streets of London, were its most successful plays. In the height of its money-making history in this line Mr. Gooch pulled the theatre down. It was old, dusty, inconvenient; it smelled of sawdust, orange-peel and gas; it was draughty, afflicted with rats, and the stage was positively dangerous; but the cheap parts were crowded every night. Tom, Dick and 'Arry were there always; they "cat-called" to each other from pit and gallery. Now and then the better class of play-goers came; but the money was in the pit, gallery and upper circle, not in the boxes or stalls. "The masses" were the chief supporters of the theatre. Mr. Gooch catered for them, and was successful; but his ambition is to have a theatre that shall attract all classes of play-goers.

To-day the old house is no more. On the historic site has arisen a clean, comfortable, and handsome theatre, with a beautiful entrance-hall, artistically-decorated corridors, pleasant waiting-rooms, a cheerful saloon, and everything else in harmony therewith. The auditorium looks rather cold; perhaps the decorations are heavy, but the arrangements for the comfort of the audience are admirable. When Conquest rebuilt his tumble-down theatre at the East-End "the boys" would not go there any more, because it was "too nice;" it was unfamiliar; they no longer desired to wipe their feet on the cushions, and "shy" orange-peel at their friends. I wondered, as I sat for the first time in the new Princess's, if Mr. Gooch, too, had exorcised the "gallery" by his clean, well-conducted house. The old "pitites" who used to swarm into their narrow seats, and clap their hands and crack their jokes, they were not here now. The gallery boys in their shirt sleeves, leaning over the rails, and making you tremble for fear that they should fall into the pit, they were not even represented. In their places were two small crowds of respectable, orderly people. They were attentive to the play all the time, and evinced a quick and cultivated taste. They led the applause over and over again during the actor's magnificent scenes in the fourth act. In the stalls and dress circle of the theatre were also a different class of play-goers to that which had been in the habit of attending the old theatre in its last days. These parts of the house were occupied by persons of a higher grade than one usually sees at the Princess'. Evidently attracted by the actor himself, they manifested a thorough appreciation of his method, joining their hearty plaudits to the cheers of pit and gallery under the electrical influence of his outburst of passion in the strongest dramatic scenes of the play. Mr. Gooch, it will be seen, has not only dispersed his old constituency, but he has appealed to a new set of play-goers, not only in the sweetness of his new house, but in the class of his entertainment he offers to the public. Under the circumstances Mr. Booth was as much handicapped as if he had to make the reputation of a new theatre. He gained nothing by the early traditions of the old house; and in producing classic plays he had to contend against the modern fashions of gorgeous scenery and costly furniture; for Mr. Gooch had no stock of scenery and properties in his new theatre that would enable him to carry out the Booth policy of a frequent change of programme from one historical work to another. In addition to all this, it is impossible, without long training and association together, to be secure of a good all round company equal to the claims of Hamlet, Richelieu, Macbeth and Othello. The old provincial schools of acting in England are no more. The traveling companies have made of Bath and Bristol, of Manchester and York, mere ordinary circuits for star companies; while "opera bouffe" and the "teacup and saucer" eras have left us with only a handful of artists who can speak blank verse. Mr. Booth did not light upon this handful, though he counted in his company one excellent and competent actor in Mr. John Ryder. To carry a new house with a new policy, a poor company (the best that could be hurriedly collected), and come through creditably, would have been a great thing; but Mr. Edwin Booth has done more than this, he has made a distinct artistic success. Under more favorable circumstances he might have counted his triumph in piles of gold; but he has done all that an artist could desire on the score of fame; and when he leaves London he will leave behind a great name, troops of admirers, and the right to return to reap the harvest of his courage and his genius.

I called on Mr. Booth at his hotel—the St. James—and found him delightfully placed in two parlors commanding that part of Piccadilly where the park begins. Mrs. Booth and he received me after breakfast in a cosy room, with an English fire in the grate and an English fog gathering at the windows. You could see the park trees standing in dun-brown outlines against a streak of gray, smoky clouds, with a thick curtain gradually closing in upon them from above. It was noon, and Mrs. Booth's first experience of a London fog in the day-time. We sat talking in comparative darkness for half an hour, and the great thick curtain of mist and smoke did not, after all, compel us to light the gas. Mr. Booth speculated a little as to the pictorial treatment of the subject by his friend Mr. McEntee, as we stood at the window and watched the clouds trail off to the east, and the leafless trees of the park come out clear and sharp against the gray sky from which the rain now began to pour. Along Picadilly cab and 'bus and brougham drove through the wet, and we turned to look at the soft-coal fire and talk of the great city.

"It was not my intention to act at all for a year at least," said Booth, "but at Queenstown I received a pressing invitation from Mr. Gooch's manager to open the new theatre. My first idea was that my wife, who was sick, should obtain the medical advice she had been counselled to seek here; and then we should make a long Continental tour, for a year at least. I thought I might possibly act in Germany, *en route*, coming or going, then play a short time in London, and go home. The Lyceum was suggested to me a year or two ago, and I did communicate with Mr. Irving. It occurred to me that he might have Booth's Theatre if he wished to visit America, while I could have appeared simultaneously on his stage here in London. Nothing came of this idea, and it was urged that, as Drury Lane was taken for the Spring, I should have no opportunity so good for an appearance in London as the opening of the new Princess's Theatre; so I came, and here I am playing every night, and working harder than I have done for years."

"And you are satisfied with the result?"

"Quite. It has not been all smooth sailing, but it has been full of very pleasant incidents. Nothing has been more gratifying than the individual and collective kindness I have received from the profession. It is quite unusual in my experience for actors to send complimentary letters and telegrams to each other. Since I have been in London I have had quite a number of both from members of the English stage. They have gone out of their way to be kind to me. So also have a great many persons of note. My relations with the ladies and gentlemen of Mr. Gooch's company are most agreeable. They have all shown a real personal interest in my success."

"I see you have a portrait of Mr. Irving hanging on the wall. Gossips and pretended friends have no doubt told you all manner of stories about his jealousy of you. I know busy-bodies have reported to him that he might look for all manner of rivalry at your hands."

"Oh yes. I hope I know as well as Mr. Irving how to judge the kind of gossip. I need not say to you that I have the highest respect for a gentleman who has done so much to elevate the profession to which we both belong. But for the inadvertent overlooking of a letter he received a long time since, we might possibly have carried out the project of an interchange of theatres."

"Has Mr. Irving called upon you?"

"Yes; I do not like to discuss even the idea of jealousy or rivalry. On my part, those who know me know that competition of the sort indicated by paragraphists in the newspapers and elsewhere does not exist in my mind for a moment. Mr. Irving, I know, has always spoken well of me, and he has no reason to do otherwise, nor I of him."

"I believe if you were intimately acquainted with him, you would like him very much."

"I feel sure I should."

"It has always occurred to me that it would be an international good, an instance of artistic amity and professional friendly feeling, to have you two gentlemen—each representing the best aspect and mission of the drama in the two great English speaking countries of the world—on intimate terms; the Englishman acting at Booth's, the American at the Lyceum, or both playing for a season in the same theatre on alternate nights."

"New York friends of mine have often talked in that strain, and I should be glad to carry out their wishes, supposing Mr. Irving were also anxious for such international courtesies."

"Do you think it is too late?"

"I cannot tell."

"I am convinced that Mr. Irving is only actuated by the most friendly and sympathetic feelings toward you, and, indeed, all American artists, as a rule, speak of the kindly attentions they have received at the hands of the Lyceum management. Do you propose to play a long engagement at the Princess's?"

"I have not decided. At home I am accustomed to take a rest now and then. Mr. Gooch is anxious that I should go on beyond the date of our first arrangement, but I am hardly willing to undertake a long responsibility of a nightly appearance in the arduous parts that make up my *repertoire*."

"What are your forthcoming pieces?"

"The Fool's Revenge, Macbeth and Othello, I believe. I was most unfortunate in losing poor Mr. Harcourt as my leading man. On the first night of Richelieu Baradas fell sick, and Mr. Swinburne had to play Joseph. He did exceedingly well under the circumstances; but I have had many troubles of this kind. On the first night of Hamlet, the theatre being new, the scenery did not run smoothly; then the principle of keeping the auditorium almost in darkness had a gloomy aspect from the stage that depressed me; I had been warned that many of the gentlemen in front had come to write me down. These and other matters, all small, no doubt, in themselves, affected my spirits, and I really did not play Hamlet at all to my own satisfaction until the last nights, when I had become used to the company, the scenery, the audiences, the theatre. Of course I did not expect to please all the critics; I don't do so in New York, and I did not come to take London by storm; but in private letters, in personal calls, and in a hundred ways, I have received courtesies, kindnesses, compliments which I shall never forget, and my audiences every night are as warm, and hearty, and enthusiastic as one could possibly desire."

We chatted for some time in this strain, Mrs. Booth coming now and then to her husband's aid where his natural modesty kept back the many individual compliments he had received. Mr. Booth is really a shy man, and sensitive to a fault. In the hackneyed meaning of the term, he is not genial—not in the ordinary social interpretation of the phrase—not genial as Mr. John McCullough is; not "a night bird," sacrificing his rest to his friends, as most actors do not cultivate society during a London season. It is Booth's habit after acting to go home; and it is not his practice to lunch at clubs or pay complimentary visits, except once in a way on Sundays. He cannot do it. His nervous system is too highly strung for any claims upon it beyond the hard work of his business as an actor. He rarely takes wine, and he lives the life of a student, almost of a recluse, outside the theatre. This is well known in New York. He does not feel disposed to change his habits here, and success on the English stage without the aid of the small change of social amenities is rare in these days. Mr. Jefferson achieved it on his individual merits, and Mr. Booth is steadily mounting the same ladder. Genius which is well directed, and sustained power, can do without the aid of society, but can get along more quickly with it. Mr. Booth is entitled to stand alone, and if he had opened in Richelieu he would have drawn the town, instead of only an intellectual and cultured portion of it. Hamlet just now offers too many points of controversy for the critics to be able to resist the temptation of exhibiting their own knowledge at the expense of any or every new Hamlet with which they might be challenged.

I predict for Mr. Booth new laurels in "The Fool's Revenge" and "Macbeth." It is not unlikely that these works may bring back to the theatre some of Mr. Gooch's deserters. Hitherto the imaginations of the pit and gallery folk have been inflamed by startling posters and window bills. Mr. Booth, so far, has not deigned to supplement the ordinary announcements with these pictorial aids to publicity. Jealous of his position, and not willing to lower the dignity of his art, he has been satisfied with the kind of announcement that contented the Keans, Macready and Phelps. But other times, other manners. It is a London tradition of New York that, to do anything there, you must stand on the sidewalk, and, beating your breast, declare to the passers-by that you are a devil of a fellow. It seems to me that this kind of thing is much more necessary in London than in New York. If Mr. Booth could be persuaded to see this he would hasten the general acknowledgment of his powers. But there is much genuine satisfaction in the pleasures of self respect. Mr. Booth has made a permanent and honorable impression upon the history of the London stage.

A few weeks after the above sketch had appeared in the *Times* I called upon Mr. Booth again, by appointment, to discuss the development of our previous conversation. It was understood that, apart from other considerations, the visit had a business aspect from a journalistic point of view; but my object was chiefly to give the American public sufficient data upon which to form its own judgment of the relations between Mr. Booth and Mr. Irving, and to correct the impression which had been fostered there by pens and gossipers on both sides of the Atlantic, that the great English actor had been any other than kindly in his treatment of his great American contemporary. Anything relating to the alliance of these two artists, anything illustrative of their positions, their individualities, appears to be so attractive to the readers of the current journalistic histories of the time, that I venture to think this record of an interesting event will not be deemed out of place in these volumes.

The first week in March, 1881. A bright Spring day; the sunshine as warm as in Summer. Clean, dry streets. Buds on the lilacs in the open spaces of the town. A thrush was piping a loud, joyous song on an elm-tree as I passed by Regent's Park Road. The West-End streets were crowded with splendid equipages. I called by appointment on Edwin Booth, at the St. James's Hotel. The sun was streaming in at his windows; yet he looked worn and tired. His wife was very ill. Her condition gave him cause for the greatest anxiety. It is hardly possible that she can recover. She was ill when she came to London; and, though at first it seemed as if change of air and English medical advice were benefiting her, she has lately appeared rapidly to lose strength. Those who know Mr. Booth will understand how great a trouble it is to him to be without her advice and business assistance; those who know how devoted a wife he has in Mrs. Booth will understand what a deep grief may possibly await him.

"I am sad about my wife," he said; "she is, I fear, a very sick woman."

I led him on to talk about the events of the day. Conversation seemed to be a relief to him. Presently, lighting cigarettes, we sat down, and came back to the subject of our first conversation about Irving, which I had published in the interest of both artists during the early days of the Princess's engagement.

"What seemed vague and uncertain then," I said, "has come to pass?"

"Yes; I am to play with Mr. Irving at the Lyceum."

"The suggestion of the New York *Times* was, then, not the foolish idea some people chose to think it?"

"No; it was sound. As you know, Mr. Irving asked me to luncheon or to sup with him, and I was to name my day. I played at a matinee recently for the benefit of Mr. Chatterton, at the request of some good people. Mr. Irving also acted. I named the day for the luncheon. He invited me to his rooms. We spent quite a long time together, talking of subjects in which we were both interested. I found him charming and sympathetic. During our conversation I intimated that I would like to give some matinees at his theatre, engaging my own company, so that I could present to the London public with satisfaction to myself some of the pieces in which I had not yet appeared, as well as those in which they had already seen me. It has been said so often by the press, and reiterated to me so much in private letters, that the company and surroundings at the Princess's have been detrimental to the proper production of Shakespeare during my engagement there, that, prior to my provincial tour, I thought I would really like to have the satisfaction of appearing in at least one or two good all-round performances. Mr. Irving consented at once, and left the matter in my hands to propose further what I wished. And so we said *au revoir*, having spent a most agreeable day."

"I felt sure you would like him, and that he was anxious to show you some courtesy."

"Soon after I had reached my rooms," continued Mr. Booth, "Mr. Irving called. He said he had been thinking the question of morning performances over. The matinee is not popular in London. Once a week, not more, could be relied upon for large audiences, and that morning was occupied by himself. It was Saturday. My idea was, of course, to play on other mornings. 'I cannot advise you,' he said, 'to risk matinees; suppose you come and play in the evenings, say three nights a week, with me in Othello?' I replied that I should be delighted to do so. He at once mentioned terms that were most liberal, and we closed the arrangement."

"And when do you appear?"

"On the 2d day of May. After the 8th of April Irving withdraws The Corsican Brothers, and produces The Belle's Stratagem. He will play this, with The Cup, three nights a week, and Othello on the other three. He opens the engagement with Iago, which he will play for three nights. In the week following he will play the Moor and I Iago, and so on."

"Have you spoken of any other piece for consideration during the engagement?"

"Mr. Irving mentioned 'Venice Preserved,' but only as a matter of conversation, though I see something has been said about it in the papers. It is an old-fashioned tragedy, and was laughed at when produced in New York. I do not think Mr. Irving has any idea of reviving it at the Lyceum. Our arrangement only has reference to the production of 'Othello.'"

"When do you conclude your Princess's engagement?"

"On the 25th of the month."

"You are now playing 'Lear;' you must find that a most arduous impersonation, a great tax upon your energies?"

"Yes, I have never played the part for so many consecutive nights as here in London. In fact, it is hardly within my recollection that I have played so long an engagement as the present one without a rest. I shall be enabled to take a month's holiday between my close at the Princess's and the opening at the Lyceum. During the last week at the Princess's I shall play 'The Merchant of Venice.' Mr. and Mrs. Bateman, with whom I have acted in the United States, are engaged to support me, Miss Bateman as Portia. I think London will like her reading of the part, more particularly in the trial scene."

"Have you seen Miss Terry in the part?"

"I saw her in the isolated scene at the benefit performance. She is very graceful. I liked, too, Mr. Irving. He played the first part of Richard III and the trial scene of The Merchant of Venice. His repose is delightful. It was a very fine and intellectual performance. I quite look forward to seeing him act in his own theatre during my month's holiday. The faculty of repose is a great thing. McCullough has it. I sometimes think it is lacking in my own performance."

"It would be a capital arrangement at some future day if you could have Irving's theatre here for a short season while he appeared in the United States."

"I should shrink from the idea of having to carry on, even for a season, his splendid policy in the mounting of Shakespeare. I went through all that at Booth's Theatre. When I left that house it seems to me as if my hopes and ambitions in the way of stage display, Shakspearean revival, artistic spectacle, and all that, had ended. There was a time when I had all the energy and experienced all the evident delight in those things which Mr. Irving feels. I do so no longer. I am an actor, not a manager. I used to think of nothing else but the work of mounting and dressing pieces. If I took a holiday, questions of the color of this material and the historical correctness of the other were continually before me. When first I began to produce Shakespeare on grand historic lines I had no precedents in the United States, and could obtain very little assistance, but I found a never ending pleasure in hunting up authorities, consulting my artist friends upon points of costume, getting designs made for dresses, and seeing the artistic business growing under my hands. I should dread to attempt a revival of this kind of work now, and it is necessary to the Lyceum Theatre. Moreover, Mr. Irving has no present intention of visiting America. I feel a deep interest in my engagement with him."

"Irving tells me that he played with you at Manchester when you were in England on your first visit. The piece he remembers best was Richard III. The manager of the theatre was Richmond, and he had given himself a splendid new set of armor, and had provided the best the theatre afforded for his army. He was popular with the public in front, and did not mean to have his position unduly interfered with by the star in Richard. He interpolated the prayer scene, the invocation to the god of battles, from Henry V. While Richard's army was clothed in the most ordinary costumes, Richmond's was ablaze, partially in new armor and in old armor cleaned up and polished. When the manager came on the extraordinary display of magnificently appointed men were loudly applauded. Everything appeared to be going as he could wish, and at last came the invocation to the god of battles. Down on his knees went Richmond; his army tried to follow suit. The property-men had not oiled or greased the joints of their armor. Going to kneel, they struck all kinds of comic attitudes, one or two fell on their faces, and all of them looked ridiculous. The stiff joints of the armor would not work. The audience screamed with laughter. A more absurd stage-picture was never seen. The invocation over, the army attempted to rise. This was a more silly-looking business than trying to kneel. The men on their faces could not get up again. Those who did get up made far more to do about it than Rip Van Winkle after his long sleep, so admirably represented by Jefferson. Richmond went off amid howls of laughter and chaff from the gallery. Apart from any question of ability, Richard had the best of that arrangement."

Mr. Booth remembered the incident, and recalling it amused him, and set him talking of other interesting episodes of his early career, which went back to the early days of his father, and to the time when, following in his father's footsteps, he produced "The Apostate" and other old dramatic works in the leading theatres of the United States; and so presently we parted; and I was met in Piccadilly by the newsboys crying their varied and startling announcements of the day's intelligence.

—Charles E. Blanchett, one of the proprietors of the Emelie Melville Comic Opera Company, recently organized in San Francisco for an extended tour of the States, arrived in New York on Saturday morning last, looking hale and hearty, and considerably browned by his trip across the plains. He thinks Miss Melville stands at the head of all living bouffe artistes, and is confident she will make a sensation East. Mr. Blanchett was warmly welcomed by his host of friends here, to whom he is endeared by his amiable qualities and honorable business principles.

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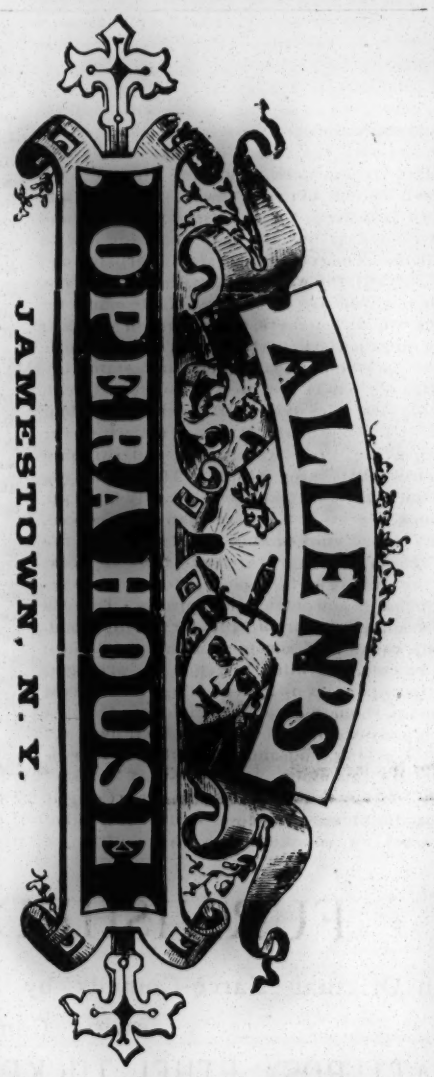

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[From the Chicago Tribune, Sunday, June 19, 1881.]

The Tribune, having received an invitation to inspect the newly-refitted offices of the National Printing Company, No. 119 Monroe street, dispatched a representative thither, who went expecting to see a handsomely furnished and well-fitted business offices, but on entering the door found himself so completely disappointed as to the general ensemble that it immediately became apparant that here was a something which was so elegant, complete, and thoroughly artistic as to merit an extended description as a matter of news; and so, blending his own knowledge of the artistic with the necessary information as to technical points and details from the artists who have been intrusted with the work, he has prepared for the Tribune's readers the following description of what may safely be termed the most elegant business establishment in America, if not indeed in the world:

To begin with the beginning, a massive crystal and gilt chandelier hangs over the doorway, which, like all the woodwork of the office, is ebony, with gold carvings and ornamentation. In the doors are glass panels with the names of the departments to which they lead and the monogram of the Company executed by the sand-blast process. The first thing which strikes the observer, once inside, is the air of artistic elegance and repose which pervades all. When Mr. C. H. McConnell, the President of the Company, started to carry out his declared intention of fitting his office to far outstrip any business office in the world, if possible, he wisely determined that everything should be as elegant, artistic, and finished as money and the employment of the best artistic skill could make it, and in accordance with this wise determination to have everything in perfect harmony, Mr. McConnell intrusted to Mr. H. J. Milligan, of 178 Randolph street, the decoration of ceiling and side walls, paper hanging, and general arrangements. Here Mr. Milligan and Mr. Hayken, his chief artist, have shown another instance of true artistic skill, attained only by years of study and experience in fresco and general decoration; and certainly also shown in the completeness and harmonious blending, the quiet confidence which is the result of a consciousness of having the whole subject under thorough control. In too many cases of the present rage for decoration, the ignoble aim of the artist is merely to produce surprise or create gaping wonder. Here all is different. The beauty of an interior is so entirely dependent on the general harmony of its furnishing and the richest effect of carpets, furniture, and pictures, and may be so marred or so entirely lost through improper treatment of the walls and ceiling, that the highest art of the decorator should be called forth in the selection of hangings and wall decorations, to serve as a harmonious background to all the objects in the room. Here, on entering, the beholder feels at once a sense of pleasure and esthetic delight, of that simplicity and unity so essential to the best artistic results, a dignity and chasteness, a strict compliance with the teachings of the best masters, which shows that the decorator has really felt that "the aim of all art must be the realization of truth."

The ceiling proper is laid out in "marquetrie" panels. The central one a light cream color, with diapre patterns of gold, divided by friezes of a metallic, invisible greenish tint, edged with carved mouldings of gold and black, broad friezes of flowers of a very handsome design and coloring, expressly designed for this purpose, divided at the central points of the main panel by a frieze of the same width, representing mythological symbols and figures prominent in art and science. Four corner panels of rich crimson velvet, with hand-painted branches of gold and bronzes extending beneath the frieze into the main panel, give such a richness and uniformity of decoration as to emphasize and render more apparent the particular work which is the decorative object in view.

A broad velvet band of "old gold" divides the ceiling from sidewalls, on which are, first, a broad frieze of a most charming geometrical design, beneath which is a band of crimson velvet and a heavy carved picture moulding in gold and black. On the walls hang a splendid selection of fine works of art; pictures in crayon, and photographs of the celebrities of the theatrical world, in handsome frames of gold. The sidewalls have a very rich but unique covering in gold, black, and crimson, a "dado" of about five feet high, decorated and painted in oil, divided into panels of crimson and solid gold, on which are painted (by Sig. F. Arregoni) copies of the celebrated frescoes in the Royal Palace of Dresden, representing Painting, Printing, Architecture, Sculpture, Music, Poetry, Meditation, and Inspiration. Beneath these is a painted frieze and a base board, ebony striped with gold.

The floor is covered with a magnificent Wilton velvet carpet, made on special order, after a design furnished by the decorator. The desks, which are highly carved and of a uniform color and wood, are each an ornament. The floor abounds with handsome Turkish rugs, while easels in ebony and gold, costly marble and ebony pedestals, supporting bronze busts of Rembrandt, Albert Durer and others, add to the general effect. A magnificent Tennessee marble mantel, with brass-inlaid fender and hearth, and above a magnificent plate mirror, expensive Bohemian glass vases, and large bisque figures, are among the most striking objects of the office. Two magnificent pier mirrors between the windows, with bronzes on marble pedestals; a marble table with a lofty silver urn and drinking-service; a massive library table, on which lie a profusion of art works; an elegant inlaid hat rack and magnificently carved sideboard, profusely decorated with parian marble and bisque statuettes, bronzes, and costly vases: the handsomest gas fixtures that money could purchase (the gift of William Emmett, Esq., of the Academy of Music, to his friend McConnell); sofas, reclining chairs, cabinets, and bric a brac generally, with vases of artificial flowers and tropical plants, all tastefully arranged and placed by an artist hand, completes, as near as our feeble pen can describe, the decoration of the main or front office, 22x45 feet.

A unique feature of the decoration of these magnificent art parlors is the treatment of the windows. Those in front, three in number, consist of stained glass tops, two feet in depth, underneath which are sand blast signs in four colors, the words "National" "Printing" "Company," each occupying a window, and then eight feet of French plate glass; magnificent hand-painted and embroidered satin curtains complete an ensemble unequalled in the art experience of the Tribune's representative. The window over the hall and the two large windows dividing the front from the rear offices, each 4x11 feet, are of elegant designs of stained glass, the colored lights streaming through which cause a peculiarly beautiful effect in a business office.

Immediately in the rear of the main office is another one equally large, with ceilings and sidewalls decorated in frescoes to correspond with the room in front. In this rear office are four massive walnut sample cases, each ten feet high by twelve feet wide, and two feet deep, for the display of cuts and wood engravings, the leaves opening like an album. The room is also richly carpeted and furnished, the walls hung with pictures, etc. On one side are three cosy private offices for the use of customers, in each one of which is an elegant ebony desk, appropriate furniture, and handsome chandeliers and statuettes. Back of them is the mechanical department, which occupies over 15,000 square feet of floor surface in one mammoth room, and where the engraving, press, composing, and shipping departments are located. The engraving room is 23x32 feet, and is elegantly fitted up, more like an art gallery than a work-room, and every convenience is afforded for the large corps of engravers constantly at work. The shipping and composing departments occupy large and commodious spaces. There is also a large fire-proof vault for storing wood-cuts, capable of accommodating 10,000 large pine cuts, and filled to repletion, arranged in tier upon tier up to the ceiling. Next comes the ink room, where all the inks used by this company are manufactured by their own experts, saving thousands of dollars a year in this one item alone.

In the press-room are four monster Cottrell cylinder presses, besides a number of smaller presses for commercial work, while in a special room off the main press-room is a two-revolution cylinder press, the largest in the world, made expressly for this company, and costing $8,000. This, besides being a wonderful piece of machinery, is a beautiful ornament, being silver and nickel-plated, and the iron work so elaborate as to look more like a work of ornamental art than a mechanical machine for everyday use. Throughout the whole works men were coming and going, and tremendous pictorial posters in glowing colors piling up in rear of every press at each revolution. Huge boxes were being labeled and prepared for shipment, and our reporter noticed consignments to Dublin, Ireland; Liverpool and London, England; Glasgow, Scotland; Sydney, New South Wales, and Melcourne, Australia; besides such divergent points in the United States as Portland, Oregon, San Francisco, Denver, Leadville, Salt Lake, Deadwood, New York, Boston, Philadelphia, Baltimore and New Orleans. Yet in all the hurry and bustle necessary to the turning out and shipping of thousands of dollars' worth of show printing per day, there was apparent the thorough discipline and business-like air which only pervades a vast establishment under the control of a master executive mind, assisted by heads of departments who possess the requisite executive ability, as well as knowledge of their particular business, to co-operate intelligently with their chief. The whole mechanical department is handsomely painted, and all is bright, clean, and almost elegant, even in the midst of presses, piles of paper, fonts of type, and the usual paraphernalia of a great printing office, usually so dirty, but of which this is happily an exception. After reviewing the whole establishment, and summing up what the writer has seen, he could safely arrive at the conclusion that the best equipped, most colossal, and magnificent printing establishment of the country is that of The National Printing Company, of Chicago.

The establishment is well worth a visit, from those interested in art or manufactures, or rather both combined—as in this case—and visitors will be cordially welcomed at all times.

WILL SHORTLY BE PRODUCED

The Theatrical Novelty of the Season of 1881-82!!!

AN ENTIRELY NEW AND ORIGINAL COMEDY,

ENTITLED

SENATOR SILVERBAGS,

A Humorous Satire on American Society and Politics.

WITH

M. A. KENNEDY,

THE POPULAR COMEDIAN,

IN THE LAUGHABLE CHARACTER OF

HON. JEREMIAH SILVERBAGS, U. S. Senator from Arizona

A Character entirely new to the Stage, in producing some new and novel stage effects.

From the San Francisco *Daily Report*, June 14, 1881:

The coming excitement in theatrical circles is the production of a new and original comedy entitled SENATOR SILVERBAGS; or The Power of Money. The play was written by William W. Randall and Robert D. Milne of this city, gentlemen favorably known to the dramatic and literary people of this coast, and its endorsement by competent critics is a good guarantee of its success. The principal character, Hon. Jeremiah Silverbags, U. S. Senator from Arizona, will be assumed by M. A. Kennedy, the clever comedian, who has given up all previous engagements for the sole purpose of appearing in this play. We are told that the character is admirably suited to Mr. Kennedy's special line of ability, and that he will probably make a hit in it equal to Florence in The Mighty Dollar and Raymond in Col. Sellers. The satire on American society and politics is said to be humorous beyond conception. The comedy is divided into three parts, one devoted to San Francisco, one to New York and one to Washington. The leading characters are thus designated: Hon. Jeremiah, U. S. (Silver) Senator elect from Arizona, as rich as Croesus, and as green as a gooseberry; estimated worth ten million dollars. Lord Algernon Fitznoodle, a scion of nobility, sailing under false colors, in love with the Silver Senator's daughter's money. Capt. Arthur Pension, U. S. Army, a dissolute and intriguing officer, but having the entree to fashionable society. Col. J. Harry Freshman, fresh from Harvard College, and a very fresh colonel indeed; nephew of Silver Senator. Miss Letitia Silverbags, an American heiress, daughter of Silver Senator; saucy, sensible and seventeen; worth $1,000,000 in U. S. bonds, in her own right. Mrs. Maria Mainchance, Miss Letitia's governess, a handsome, cultured and refined widow; one who has seen better days, and has an eye on the Silver Senator's heart and money. Mrs. Gov. Bonds, queen consort of a railroad magnate, prouder than a peahen, and about as sensible; a good sample of American "Shoddystocracy." Miss Fortuna Bonds, daughter of a railroad magnate, a giddy girl, not yet out of her teens, in love with Lord Fitznoodle.

If the Comedy is a success at all it will be a big one. The first performance will be given in this city early in September."

Address all communications respecting the above to WM. W. RANDALL, Manager, California street, San Francisco, California.
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